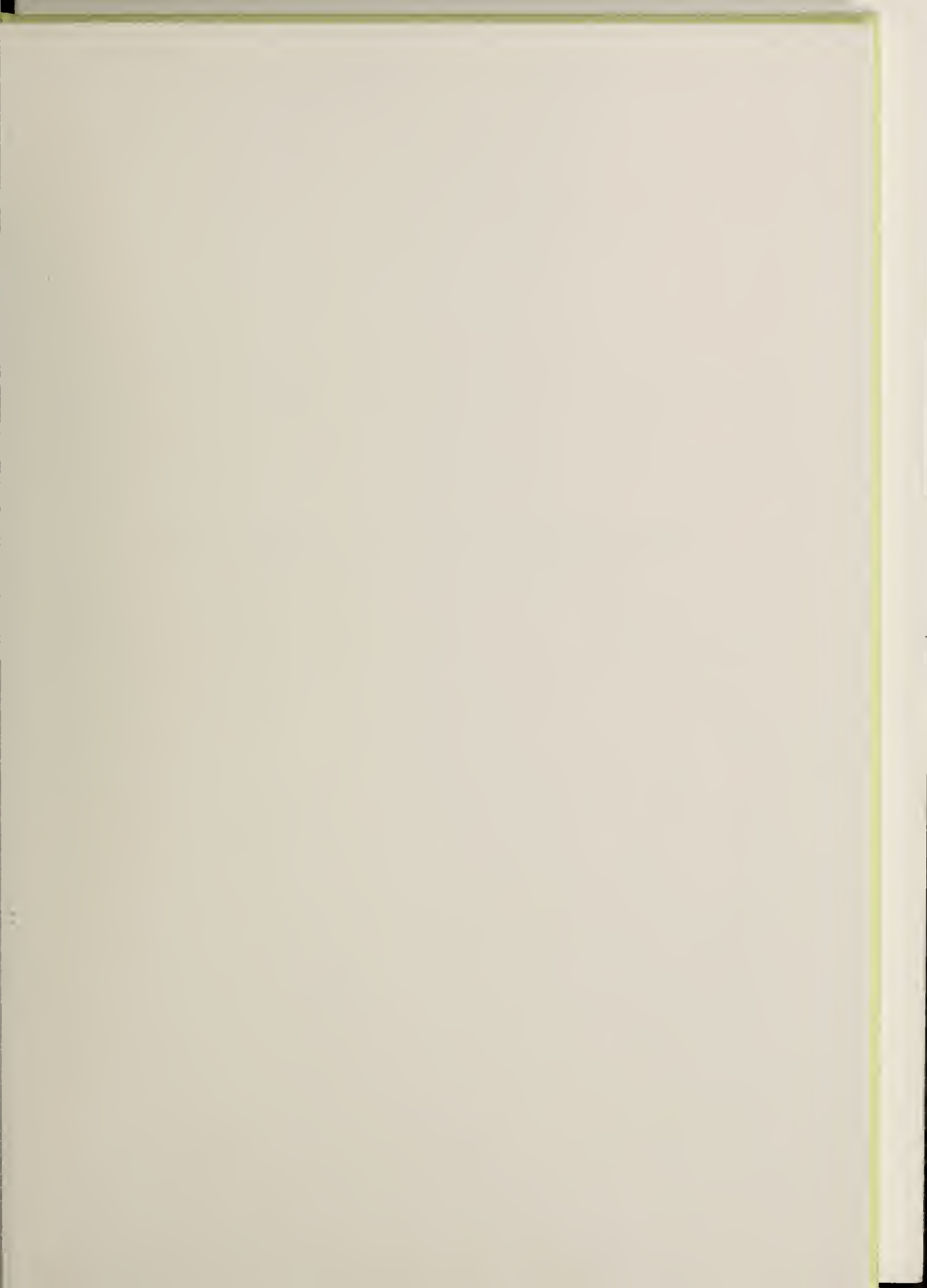


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DOUGLAS GORDON . HUANG YONG PING . WILLIAM KENTRIDGE
LEE BUL . PIPLOTTI RIST . LORNA SIMPSON

Guggenheim Museum SoHo
June 24–September 20, 1998

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ISBN 0-89207-210-5

Guggenheim Museum Publications
1071 Fifth Avenue
New York, New York 10128

Design: Lisa Billard Design, NY
Editorial: Carol Fitzgerald, Associate Editor
Production: Elizabeth Levy, Managing Editor/Manager of Foreign Editions
Esther Yun, Assistant Production Manager

Printed in Germany by Cantz

Contents

Sponsor's Statement	5
Joachim Vogt	
Preface	6
Thomas Krens	
Award Giving in the Visual Arts:	9
<i>The Hugo Boss Prize . 1998</i>	
Nancy Spector	
Jurors' Statements	23
Rosa de la Cruz, Okwui Enwezor, John G. Hanhardt, Hou Hanru, Hans-Ulrich Obrist, Robert Rosenblum	
The Artists	
Douglas Gordon	32
Huang Yong Ping	42
William Kentridge	52
Lee Bul	64
Pipilotti Rist	74
Lorna Simpson	84



SPONSOR'S STATEMENT

The Hugo Boss Prize, now in its second year, recognizes artists whose works have made a decisive contribution to the advancement of contemporary art—artists who have departed from the trodden path, whose ideas both challenge and provoke us.

The artists under consideration on this year's shortlist come from five continents. The exhibition of their work provides us with a rare insight into contemporary art from all corners of the globe. It draws attention to diverse cultural traditions and allows us to discover not only uncharted territory, but modes of aesthetic expression previously unknown to most of us.

It is the glimpse over these borders that continues to confirm Hugo Boss's interest in and commitment to the arts.

We owe this unique insight into contemporary art to the invaluable knowledge and careful research conducted by a dedicated international jury and its consequential discussions that resulted in the selection of the shortlist. We thank

each member of this distinguished jury for accepting and executing this challenging task. Our special gratitude goes to the participating artists and particularly to Thomas Krens for his ongoing commitment to the award process.

We hope your experience with the Hugo Boss Prize is stimulating.

Joachim Vogt

Chairman and CEO, Hugo Boss AG

PREFACE

This exhibition marks the second presentation of the biannual Hugo Boss Prize at the Guggenheim Museum. Conceived as an international award recognizing significant achievement in contemporary art, the Hugo Boss Prize embraces today's most innovative and critically relevant cultural currents. As one of the seven jurors for this award, I have had the unique privilege of carefully reviewing and contemplating the work of the seventy artists nominated by the selection committee. The process of determining the six finalists, whose work is being presented in this exhibition, was enormously instructive, even revelatory. Through the efforts of my fellow jurors and colleagues, the list of potential candidates for the award—with representatives from China, Columbia, Israel, Japan, Korea, Mexico, and South Africa, in addition to the United States and numerous countries in Europe—reflected the increasing internationalism of the art world. Our discussions and debates about culturally trenchant concepts and trends gave me new insight into an emerging generation of artists working worldwide as well as renewed respect for certain well-known artists with sustained careers whose work is particularly pertinent today. The primary objective of the Hugo Boss Prize is to bring this process of investigation and selection to the attention of as broad an audience as possible, one not necessarily familiar with the issues and debates surrounding contemporary art. In reaching this goal, the Guggenheim hopes to promote the spirit of innovation so essential to the survival and evolution of vanguard culture.

I believe that the work of the six shortlisted artists—Douglas Gordon, Huang Yong Ping, William Kentridge, Lee Bul, Pipilotti Rist, and Lorna Simpson—embodies this spirit, and I am pleased that my fellow jury members arrived at this specific constellation of individual talents.

We are most indebted to Joachim Vogt, Chairman and CEO of Hugo Boss AG, for his enthusiastic support of this award. Hugo Boss's commitment to the visual arts and enlightened ideas about cultural sponsorship were the catalyst for the foundation of the prize, and without their continued patronage, it would not exist. Gratitude must also be expressed to Isabella Heudorf, whose responsibility for art sponsorship at Hugo Boss AG insured that all organizational details of the prize, this exhibition, and its accompanying catalogue were handled with meticulous care. Her involvement with the sponsorship process has gone well beyond the parameters of the prize itself, as she has helped on behalf of Hugo Boss AG to arrange individual support for artists included in the 1996 shortlist. During the summer of 1997, for example, Hugo Boss AG underwrote the presentation of *CREMASTER 5* (1997), a film by 1996 prize winner Matthew Barney, at Portikus in Frankfurt and, in the same year, also assisted Laurie Anderson with the exhibition of her work at London's Meltdown Festival.

Recognition must be given to this year's Hugo Boss Prize jury members—Rosa de la Cruz, collector of contemporary art; Okwui Enwezor, Adjunct Curator of Contemporary Art,

the Art Institute of Chicago; John G. Hanhardt, Senior Curator of Film and Media Arts, Guggenheim Museum; Hou Hanru, independent critic and curator based in Paris; Hans-Ulrich Obrist, Curator, Musée d'Art Moderne de la Ville de Paris; and Robert Rosenblum, Curator of Twentieth-Century Art, Guggenheim Museum—for their expertise in the ever-expanding field of contemporary art and the careful consideration they brought to the nomination and selection process.

At the Guggenheim, numerous individuals have contributed to the facilitation of the Hugo Boss Prize, this exhibition of the finalists, and its accompanying catalogue. Firstly, Nancy Spector, Curator of Contemporary Art, sensitively directed the project—from the identification of jury members to the organization of the exhibition. She worked directly with the artists to determine their individual presentations and oversaw the creation of this unique publication. Ben Hartley, Director of Corporate Communications and Sponsorship, served as a crucial liaison between the museum and Hugo Boss AG through every step of the process. As always, Lisa Dennison, Deputy Director and Chief Curator, provided essential advice along the way. Joan Young, Curatorial Assistant, handled the myriad organizational details of the exhibition with great care and efficiency; she also contributed several entries on individual artists to this publication. Assistance was also provided by curatorial interns Stephanie Graham, Alpesh Patel, and Sonya Sinha. Members of the museum's technical staff have played key

roles in the realization of this exhibition and its specially created installations. In particular, I wish to thank Joseph Adams, Assistant Manager of Art Services; Paul Bridge, Installation Technician; Richard Gombar, Construction Manager; Jocelyn Groom, Exhibition Design Coordinator; Mary Ann Hoag, Lighting Designer; Paul Kuranko, Electronic Arts Exhibition Specialist; Peter Read, Manager of Exhibition Fabrication and Design; Hubbard Toombs, Assistant Registrar; Dennis Vermeulen, Senior Exhibition Technician; and Anthony Villamena, Assistant Construction Manager.

We are most grateful to Lisa Billard of Lisa Billard Design for her innovative approach to this publication, the exhibition graphics, and the postcards created by each of the artists expressly for the Hugo Boss Prize catalogue. She was assisted by Ting Ting Lee. At the Guggenheim, Anthony Calnek, Director of Publications; Elizabeth Levy, Managing Editor/Manager of Foreign Editions; Carol Fitzgerald, Associate Editor; and Esther Yun, Assistant Production Manager, coordinated all aspects of this publication.

Michael Gabellini of Gabellini Associates designed the exhibition with great sensitivity to each artist's individual aesthetic vision, creating separate installations that cohere into one dynamic group show. He was ably assisted by Simon Eisenger. We are grateful to both of them for lending their creative expertise to this project.

We would especially like to thank the representatives of the shortlisted artists, the artists' assistants, and various

helpful individuals for their invaluable support in all stages of the preparation of this exhibition: Roland Augustine, Barry Barker, Christine Berndes, Klaus Biesenbach, David Bradshaw, Susan Cahan, Chung Hae-Seung, Jan Debbaut, Russell Ferguson, Richard Flood, Linda Givon, Barbara Gladstone, Frances Goodman, Anders Guggisberg, Hou Hanru, Jens Hoffmann, Annabella Johnson, Sean Kelly, Nicholas Logsdail, Lawrence Luhring, Anne McIlleron, Solène Merzeau-Guillier, Xiao Ming Zhang, Nam Jee, Kay Pallister, Emma Pearl, Jean-Marc Prévost, Cornelia Providoli, Catherine Robberegts, Mirella Roma, Hans-Ulrich Obrist, Jack Tilton, and Ian Wirth.

And finally, we must extend our deepest gratitude to the artists for their indispensable collaboration in making this exhibition a reality.

THANKS TO

THE SOLOMON R. GUGGENHEIM FOUNDATION

AWARD GIVING IN THE VISUAL ARTS: THE HUGO BOSS PRIZE . 1998

It is commonly understood that the recognition and appreciation of artistic achievement is ultimately subjective—a matter of taste, as it were. Thus, by extension, it should be theoretically impossible to determine by any rational means which artists or artworks could be considered the “best.” Certainly, quantitative measures cannot be applied as in the case of athletic competitions. Concepts like “the fastest,” “the farthest,” and “the strongest” are simply irrelevant when considering questions of aesthetic criteria. Nevertheless, the impulse to identify and celebrate outstanding artistic efforts prevails in today’s climate as awards in the visual arts proliferate. A very partial listing of some of the most visible of these honors includes: the Golden Lions bestowed at each Venice *Biennale*, the prestigious Turner Prize for contemporary British art administered annually by London’s Tate Gallery, the purchase award granted at each *Carnegie International*, the annual Glen-Dimplex Award for artists exhibiting in Ireland presented by Dublin’s Irish Museum of Modern Art, the Wexner Center for the Arts’s annual Wexner Prize in recognition of a sustained career in contemporary art, the United States’s National Medal of the Arts, and the Guggenheim Museum’s biannual Hugo Boss Prize, now in its second year. In addition to such coveted awards—which are garnering increasing media attention—are notable, competitive residency programs, such as the Pace Foundation in San Antonio, the P.S. 1 Studios in Long Island City, New York, and the D.A.A.D. Fellowships in Germany, for

which artists are nominated and selected by juries of critics and curators.

The motivations behind such prize giving are numerous and multivalent. The fact that the art world and the marketplace are intertwined inexorably informs the drive toward singling out remarkable talent, publicizing the names of “hot” young artists, and further legitimizing already recognized careers. Every entity associated with and supported by the culture industry—including galleries, museums, private collectors, art magazines, television stations, sponsors, and, of course, artists—stands to benefit financially from the attention gained by such competition. This phenomenon aside (which should be considered a residual effect rather than a purely motivating factor), highly publicized awards function to bring recent developments in vanguard art to the attention of a wider public, one significantly broader than the relatively few who frequent galleries, subscribe to art journals, and travel to see international art exhibitions such as the Venice *Biennale* or *Documenta* in Kassel. One of the most beneficial and enduring features of award giving in the visual arts—beyond the much-needed support it supplies to living artists during a time when federal and corporate funding for visual culture is diminishing—is its educational impact, particularly if previously untapped audiences can be moved to consider the relevance of contemporary culture to their own lives. The Guggenheim Museum, as organizer and administrator of the Hugo Boss Prize, deems this to be the most critical goal of

the entire enterprise. As an institution with a broad cultural mission that encompasses a collection dedicated primarily to twentieth-century Western art in all mediums and an exhibition program devoted to the broader history of world cultures, the Guggenheim considers the Hugo Boss Prize to be one of its most public platforms for the display and patronage of contemporary art. To some extent, this biannual award and its accompanying presentation of shortlisted artists have become the museum's international biennial exhibition—its own highly selective showcase for the most current developments in today's visual culture worldwide. In such a situation, the quest for identifying a "best" artist as the end goal pales in importance to the possibility of raising crucial public awareness and promoting discussion about contemporary artistic practices.

Prior to the establishment of the Hugo Boss Prize in 1996, the Guggenheim Museum had its own previous history of rewarding excellence in the visual arts, dating as far back as 1956, when prizes were bestowed on an individual artist for one specific painting on a biannual basis.¹ The scope of the first International Solomon R. Guggenheim Award reflected the mission stated in the museum's founding charter, dated 1937, which was to edify the most extensive public possible about current advancements in art.² Perfectly consistent with today's Hugo Boss Prize, the purpose of the Guggenheim Award was, as the museum stated in a 1956 press release, "to stimulate public interest in art in

as many parts of the world as possible." But it is here that comparisons between current practice and the early methods of award granting at the Guggenheim cease being fruitful. Whereas the methods presently in place to select the winning artist recognize, even embrace, the subjective nature of the process, the initial efforts of the Guggenheim approached an idealized democratic procedure akin to political elections or the Olympic Games. In an effort to achieve truly international representation and, perhaps, to avoid the capriciousness of individual taste, the museum concocted an intricate method of nomination and final selection that was labored, bureaucratic, and overdetermined. The process involved delegates from museum and art critics' associations located in numerous countries around the world, each of whom selected "National Winners" to represent their respective homelands. These delegates were not just selecting individual artists, but one specific painting by that artist (and in later years, one specific sculpture) that would then be exhibited at the Guggenheim as part of the competition for the final \$10,000 award. In addition to the "National Winners" (each of which earned \$1,000 for their creators), four other paintings from each country were chosen for inclusion in the exhibition as was one painting by an artist whose own country was not eligible for the contest because it was not host to the necessary museological or art critics' associations. This "Extra-National" entry was selected by a "Liaison Committee."



Douglas Gordon, *24 Hour Psycho*, 1993. Video projection, dimensions variable. Edition of two.
Photograph by Heidi Kosaniuk, Glasgow.



Huang Yong Ping, *Do We Still Have to Build a Cathedral?* (Do We Still Have to Build a Cathedral), 1991. Wood, washed book, and photograph, 118 1/8 x 98 7/8 x 196 7/8 inches (3 x 2.5 x 5 m). Fondation Cartier pour l'Art Contemporain, Paris. Photograph courtesy of the artist.

The arcane and unwieldy nature of this approach was taken into consideration when the nomination process and set of criteria were being formulated for the Hugo Boss Prize some forty years later. Shifting from the museum's early efforts to activate an infallibly just procedure of global magnitude with the goal of identifying a singular "best" work of art, a more streamlined, yet equally international system was put in place. Firstly, the decision was made to engage a small, very select jury of international experts in the field—curators, critics, museum directors, and private collectors—who would bring their own informed, but admittedly subjective, nominations to the table. Each member of the jury would be invited to submit up to ten artists' names for consideration. The pool of nominations would then be reviewed by the entire jury until a list of finalists (usually six in number) could be distilled from the assembled names. The shortlisted artists would then be invited to participate in an exhibition at the Guggenheim with either preexisting work or pieces created expressly for the show. The *Hugo Boss Prize* exhibition is intended more as a showcase for contemporary art—a highly edited overview of some of the outstanding work of the 1990s—than an integral factor in the award competition. The exhibition is itself a vehicle for the promotion of contemporary artistic practices and represents the museum's commitment to presenting the most current vanguard work being produced today. The jury is expected to select the winning artist only after reviewing the entire career of each of the

finalists rather than a particular work shown at the museum.

The Guggenheim opted to establish this new award to honor the entire career of an individual artist rather than a specific work by that artist, in recognition of the fact that the boundaries between artistic techniques are increasingly blurred today and that any hierarchy of mediums should be avoided. It was decided that the prize should acknowledge an artist whose work in any medium—painting, sculpture, installation, photography, film, video, even music and architecture—has come to exemplify a significant new development in contemporary art, one that is generating international cultural reverberations. Such a task requires that each jury, which should change every two years, would need to define for itself the current aesthetic and conceptual trends that seem the most trenchant at the moment, and which promise to endure beyond the present—informing younger generations of artists and viewers. Unlike many awards presented by other institutions, the Hugo Boss Prize does not discriminate by age, nationality, or gender. Rather, it is open to cultural producers of any age worldwide who have gained enough recognition to garner the attention and support of the jury members. Since the prize does not openly solicit applications, the artists who are selected for consideration have generally all had one, if not more, museum exhibitions, though this is certainly not a requirement. According to the Hugo Boss Prize criteria, the winning artist (as well as those on the shortlist) will have realized the highest level of aes-



William Kentridge. . drawing from *History of the Main Complaint*, 1996. Charcoal on paper, 48 x 63 inches (122 x 160 cm). The Goodman Gallery, Johannesburg. Photograph by Roger Wooldridge.

thetic achievement while demonstrating a sustained and coherent vision within their work. Because it does not make distinctions according to age, the award can honor a younger, even emerging artist or provide the long-overdue acknowledgment of a more established individual. Admittedly, the concept of a "sustained" artistic vision is relative, depending on the length of the career in question.

As in any contemporary art award, the Hugo Boss Prize winner and list of finalists will reflect the opinions and passions of the individuals comprising the jury. In organizing each presentation of the award, the Guggenheim pays close attention to this factor and gives careful consideration to the composition of the respective selection committee. It is the deliberately diverse mix of nationalities, ages, genders, different professional expertise, and personal approaches of the jury members that guarantees a shortlist indicative of the broad range of avant-garde cultural practices active at any given moment throughout the world. That said, the museum also recognizes the near impossibility of compiling a genuinely exhaustive representation of global culture, nor is that its goal. Rather, the list should reveal the artists whose work triggered great interest, prolonged contemplation, and debate during the past two years for each individual on the jury and, by extension, different factions of the art-viewing public. And, of course, the final list will, in turn, mirror the jury members' own curatorial strategies and methodologies. The Hugo Boss Prize selection committee for 1998 includes

Rosa de la Cruz, collector of contemporary art; Okwui Enwezor, Adjunct Curator of Contemporary Art at the Art Institute of Chicago; John G. Hanhardt, Senior Curator of Film and Media Arts, Solomon R. Guggenheim Museum; Hou Hanru, an independent curator and critic based in Paris; Thomas Krens, Director, Solomon R. Guggenheim Foundation; Hans-Ulrich Obrist, curator at the Musée d'Art Moderne de la Ville de Paris; and Robert Rosenblum, Curator of Twentieth-Century Art, Solomon R. Guggenheim Museum.

As a private collector, Rosa de la Cruz and her husband, Carlos, have focused primarily, but by no means exclusively, on work by Latin American, South American, and Hispanic contemporary artists. Regardless of the nationalities of the artists in their collection—which includes individuals such as Felix Gonzalez-Torres, Jim Hodges, Ernesto Neto, Gabriel Orozco, and Jorge Pardo—the work they are drawn to is, for the most part, conceptually driven, issue-oriented, and deeply poetic. Nigerian-born curator Okwui Enwezor served as Artistic Director of the 1997 Johannesburg *Biennale*, which was organized around the central theme of *Trade Routes: History and Geography* and examined historical and current issues germane to the economic, political, and social fabric of present-day South Africa, including, but by no means limited to, colonialism, racism, migration, and nationalism. The main exhibition of the *Biennale, Alternating Currents*, curated by Enwezor and Octavio Zaya, explored multicultural practices and the polemical concept of "global-

ization" in a world defined by political, social, and cultural discord. Hou Hanru emigrated to Paris from his native China in 1990 and since that time has organized numerous exhibitions and written many critical texts that investigate concepts of dislocation, migration, and transcultural phenomena. He has worked closely with a generation of expatriate contemporary Chinese artists—including Cai Guo Qiang, Chen Zhen, Huang Yong Ping, and Xu Bing—who fuse their own Eastern sensibilities with Western, avant-garde aesthetic and conceptual strategies to create provocative installations that seek to destabilize inherited notions of cultural difference. As a peripatetic independent curator with various institutional affiliations—including the Musée d'Art Moderne de la Ville de Paris, the museum in progress, Vienna, and the nomadic Robert Walser Museum, which he founded, Hans-Ulrich Obrist has consistently challenged conventional modes of exhibition making and, hence, the very model of the museum itself. Working with a broad generational range of artists—from Christian Boltanski, Louise Bourgeois, and Gerhard Richter to Fischli & Weiss, Joseph Grigley, and Sara Sze—Obrist has staged exhibitions in spaces as diverse as his kitchen; a derelict hotel in Paris; Museum für Stadtentwicklung, the drainage museum, in Zurich; and the pages of Austrian Airlines's in-flight magazine. His show *do it*, which has traveled to museums around the world and is currently touring the United States, involves the realization of artworks that otherwise only exist as sets of instructions by

the artists. The curators at each respective venue take responsibility for executing the artists' various actions or installations with much-sanctioned poetic license. Thus, no two exhibitions are alike. The "meaning" of the artwork in Obrist's *do it*—which oscillates constantly between potentiality and actuality—accrues over time as one iteration replaces another in a continual chain of new exhibitions.

The jurors from the Guggenheim bring their specialized art-historical and curatorial expertise to the mix. Robert Rosenblum is one of the rare cultural historians whose knowledge and personal obsessions span at least two centuries—having written pivotal books on subjects ranging from Ingres and nineteenth-century painting and sculpture to Cubism and Jeff Koons. Almost from the moment that film and video emerged as a viable genre in the visual arts, John G. Hanhardt has been a pioneer in the field of media arts—championing, documenting, interpreting, and exhibiting artists who employ the moving image in their work. As a curator at the Whitney Museum of American Art, New York, for more than twenty years before his appointment at the Guggenheim, Hanhardt established the *New American Film and Video Series*, which validated an alternative media culture within an institutional context. And, perhaps more importantly, it introduced other histories—those of Hispanic, African American, Asian American, feminist, and gay and lesbian perspectives—to the prototypically white, male hegemony of the conventional museum environment.



Lee Bul, *Sorry for suffering—You think I'm a puppy on a picnic?*, 1990, from a twelve-day performance at various sites in Seoul and Tokyo. Photograph courtesy of the artist.

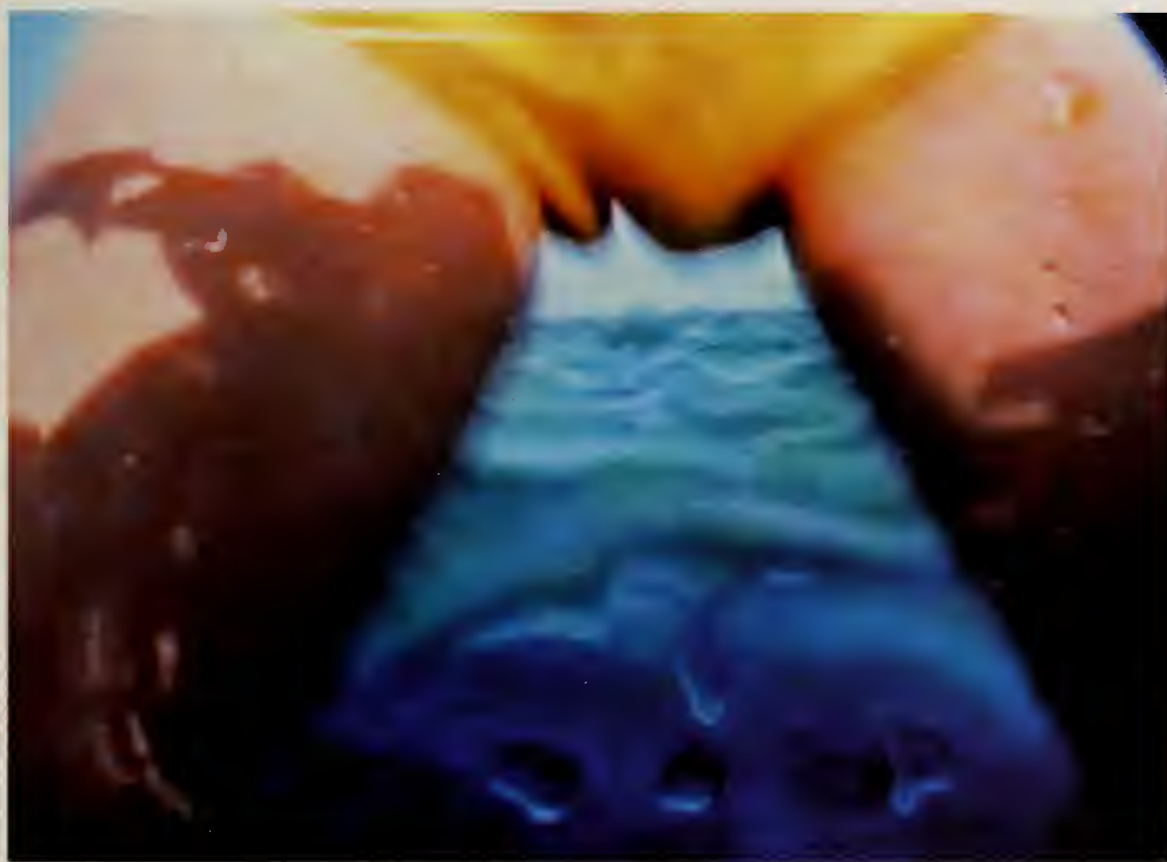
As the only permanent juror, Thomas Krens lends a critical, consistent voice to the process. In addition to participating in the nomination process and the deliberations, he serves as a tiebreaker, if necessary.

While the criteria for the Hugo Boss Prize is quite intentionally open-ended, allowing for the broadest possible combination of ages, nationalities, and mediums, this year's jury, like the last one, chose to focus on the new—favoring discovery over reaffirmation, the present over the past, in its selection of relatively young artists: Douglas Gordon, Huang Yong Ping, William Kentridge, Lee Bul, Pipilotti Rist, and Lorna Simpson. While not cross-generational, the shortlist is indeed geographically diverse and, to some extent, parallels the international distribution of the jury, which includes representatives from Africa, Asia, Europe, Latin America, and the United States: Gordon is from Scotland, Huang from China, Kentridge from South Africa, Lee from South Korea, Rist from Switzerland, and Simpson from America.

Through their deliberations, and as stated in their jurors' statement, the 1996 committee came to identify the absorption of new media (video, film, and technology) into contemporary artistic practice as highly significant, even paradigmatic of art at the end of the century. What interested that jury was how the finalists—Laurie Anderson, Matthew Barney, and Stan Douglas in particular—utilized technology as a means of expression and how their works ultimately transcended the specific mediums in play. Barney, the

youngest artist on the list, was selected as the winner for his remarkable employment of film and video as a sculptural form. Reflecting the polymorphous sensibility of the 1990s, Barney's art exists in the interstices between performance, photographic documentation, sculpture, drawing, film, and video. The liminal state invoked by his peripatetic use of mediums—which are all subsumed to the expression of his evocative and eccentric creative vision—embodies the most revolutionary aspect of 1990s visual culture, which is marked by a disintegration of aesthetic boundaries, the return of narrative, the importance of temporality, and an expansion of what constitutes the finished artistic "object." And perhaps most critical for the jury was Barney's invention of an entirely unprecedented artistic lexicon—a wholly new visual vocabulary—which has rapidly unfolded during a relatively brief time and promises to continue at the same astonishing rate into the future. His continually evolving cosmology of football heroes, escape artists, satyrs, motorcycle racers, chorus girls, airline stewardesses, water sprites, melancholy opera divas, and lone horsemen links themes of athletic training, artistic creativity, and the production of sexual difference to create elaborate allegories of the human facility for growth and transformation.

For this year's jury, the question of new media was more of a given, as four of the six shortlisted artists work with the projected image. Gordon treats film as a readymade, a found object to be mined for personal, psychological, and sociocul-



Pipilotti Rist, *Sip My Ocean*, 1996. Still of video installation. Edition of three. Photograph courtesy of the artist and Luhring Augustine Gallery, New York.



Lorna Simpson, *Interior/Exterior, Fall/Empty #12*, 1997. Gelatin-silver print, and text, 22 1/2 x 18 1/2 inches (57.2 x 47 cm) framed. Edition of twenty. Courtesy of Sean Kelly Gallery, New York. Photograph courtesy of Sean Kelly Gallery. Text: soft, yet deliberate, and convincing, I'm not going anywhere, sure I'll be right here.

tural associations. He abstracts the cinematic apparatus—often slowing down, dissecting, and projecting both archival and commercial films onto freestanding screens—in order to make it strange, unnerving, and provocative as opposed to its usual transparency and its capacity to transport audiences. Kentridge creates haunting, animated films from handcrafted, multilayered drawings that weave allusive tales of social injustice, racial disenfranchisement, and economic inequity. In her wildly colorful, immersive video installations, Rist devises playful fairy tales of female empowerment using kaleidoscopic imagery, musical sound tracks, and a thoroughly contemporary pop sensibility. And Simpson, who has recently delved into the moving image after focusing on still photography for most of her career, fashions elegant video installations from narrative fragments that she directs. Like her staged, conceptually driven photographs, Simpson's installations function as elusive *mise-en-scènes* that circle around and intimate the experience(s) of African American women in our culture.

The time-based nature of the media arts is echoed in the work of the remaining two Hugo Boss Prize finalists—Huang and Lee—who each create sculptural installations with temporal or interactive elements requiring audience participation. Live animals selected for their deeply symbolic value within Chinese religion and folklore often play a role in Huang's art; lizards, snakes, turtles, and spiders take up residence in the installations, either peacefully coexisting or devouring one another in specially constructed cages.

Metaphors of difference, power, and survival pervade this work. The performative plays an essential role in Lee's art, either as a vehicle for presentation as in the case of her own costumed performance pieces or as a mode to elicit interactive responses from her audience. Great inflatable "monuments" each bearing the image of a "cyborg"—in part, traditionally costumed Asian woman, goddess, warrior, automaton—must be manually inflated by viewers using foot pedals in order to be seen.

At first glance, these six artists seem to have little in common other than the distinction of being nominated and the tendency to employ temporal strategies, but this is not the case. Shared concerns and thematic correspondences can be gleaned among the finalists' varied production, and collectively, their work does begin to chart a constellation of predominant trends in today's most critically relevant art forms. Concepts of cultural "otherness" inform each artist's approach to distinct subject matter, which in many instances revolves around issues of national, racial, and gender difference. Lee, Rist, and Simpson all investigate the representation of women within distinct historical and cultural contexts. Kentridge and Huang explore the intense biases inherent to racial and nationalistic discrimination. And even Gordon, whose work is perhaps more rooted in memory, subjectivity, and the autobiographical than that of the others, foregrounds notions of alienation and estrangement in his altered cinematic environments.

Rich as it is in diverse conceptual approaches and highly resolved formal strategies, this year's shortlist (or any shortlist, for that matter) cannot claim to survey all that is pivotal in contemporary art. In fact, some critics might assail the very noticeable absence of painting and freestanding sculpture from this exhibition. Others may discredit the jurors' clear emphasis on youth. Nevertheless, the shortlist does make a powerful argument for the importance of process-oriented activities and temporality today, as opposed to more static and conventional art forms. The task now remains for the jury to assess the finalists, the stories their work conveys about contemporary culture, and their individual creative visions. Whether a "best" artist can be identified in the group—a rhetorical question in itself—is far less important, ultimately, than the statement about new directions in contemporary art that the jury will make with its final selection.

Philip Gougeon

Curator, Contemporary Art

This is a revised version of a manuscript originally published in the journal "The Art Newspaper" in 2001. The text has been revised to reflect the current state of the art world and to provide a more comprehensive overview of the contemporary art scene.

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JURORS' STATEMENTS

ROSA DE LA CRUZ This year, I was invited to be one of the jurors for the 1998 Hugo Boss Prize and to submit the names of ten artists whose works reflect the criteria of this award. As persons from different places and with different ideas meeting for the first time, we faced the difficult task of reaching a consensus in selecting, from a long list of artists with outstanding careers, a shortlist of finalists for this year's award.

We spent hours communicating our ideas and trying to reach out to each other. We considered all the information we had on the proposed artists. We voted, and, finally, selected the group of artists to be invited to show their work at the Guggenheim Museum SoHo. At that point, the words of Rainer Maria Rilke in *Letters to a Young Poet* seemed to resound: "Today one view wins and tomorrow the opposite."

Keeping this in mind, the real strength and importance of the 1998 Hugo Boss Prize is not that it represents the views and opinions of a small group of curators and a collector, but rather that it recognizes the creative process of human beings and celebrates our contemporary culture, in which freedom of expression allows us, and, even more, guarantees us that tomorrow we can choose the opposite.

OKWUI ENWEZOR What could the cultural meaning and implication of an art prize be today in a fast-evolving global situation, in which the collision and dislocation of boundaries is, thankfully, no longer a postmodern fantasy? If the traditional role of the Modern art museum seems more paradoxical than ever as the milieu of Modernism it is founded upon, and has forcefully championed, turns one hundred and recedes further into the past, what exactly does such an institution understand as contemporary art? It is already quite clear that the role of art since the early days of European Modernism has expanded both within and outside its tenets. It is also a fact that in this expansion an accounting of the various experiences of Modernity cannot be read and easily understood as synonymous with the kind of Modernist practices upon which the Modern art museum stakes its place in the world.

This lack of singularity sets up a rather nice correspondence with the international character of the Hugo Boss Prize. Although the term "international" remains a contested notion, it may allow the activities of contemporary artists to be approached and discussed as a series of elaborations and encounters with heterogeneous strategies, spaces, and practices, all of which extend our critical understanding of culture and offer a basis for locating contemporary art beyond any kind of revisionist attack on the institution.

Still, there is a gnawing suspicion in the minds of many about the method of art prizes as an exercise that rewards an

elite. Does the idea of a prize turn contemporary art into another marketing conceit, a solicitously media-driven activity in which art may seem beside the point and artists are reduced to competing, as in sports, against one another? Precisely what does an art prize such as the Hugo Boss Prize honor, in a time when the notion of the avant-garde seems so dated and even untenable? It seems particularly important to me to begin with these brief questions in order to cut to the heart of how the attitudes of the museum relate to contemporary art, and how, in the last years of the century, the museum inaugurates and preserves its commitment to vigorously innovative and precisely articulated propositions and works by emerging artists. By leaving the jurors' options quite open, the Hugo Boss Prize aims specifically at an examination of these points. It was this openness that I found highly productive and meaningful to the way I think about excellence in art today.

By gathering a jury of very diverse experience, passion, knowledge, and interest to debate, argue, support, and accede to the viewpoints of colleagues, the deliberations revealed how the essential characteristic of art continues to remain its ability to inspire new interpretation and engagement. The deliberations of the jury, which were both argumentative and collegial, also offered an opportunity to sit among other curators and a collector whose viewpoints I respect and to learn about what they think constitutes the most challenging and accomplished art presently being pro-

duced. I learned to further explore the limits of my understanding about what it is artists do and want to say through their work. Depending on our interests and exposure to a particular artist, ours was a serious task that examined the multiplicity of strategies artists employ to communicate their ideas and propositions. The sustaining idea behind each selection, which reflected those ideas and propositions, was to let the artists speak for themselves and to allow the art to inhabit its own idiosyncratic universe. All told, it was a true privilege to have participated in this process, in which I believe we sat not to judge but to remain constantly in an animated and honest dialogue with artists, their works, and their visions.

JOHN G. HANHARDT Participating in the Hugo Boss Prize jury offers one the opportunity to focus attention on artists and issues that inform and reflect our time. Yet, the nomination and selection process requires a careful negotiation by each jury member of a set of conditions: the number of artists one may nominate, the total number that may be selected to present artwork in the Guggenheim Museum SoHo, and the final selection from that group of the Hugo Boss Prize winner.

The above scenario has a certain elegance and simplicity, but as with any jury, it is fraught with the complex issues that must be examined in any judicial proceeding: weighing factors of evidence and proof, eyewitness accounts, and the position the person under scrutiny occupies in the community. However, rather than seeking to determine an individual's guilt or innocence, this jury seeks to determine an individual's contribution and significance to the art of our time.

Each juror, as with each nominated artist, arrives with his or her own biography: when and where we were born, where and how we grew up, the education we received, and how and where we engage with the arts. What each of us brings to the jury process is a particular historical understanding and a singular lived experience, a point of view determined by the communities and cultures we value, understand, and participate in. Our understanding that a plurality of histories and cultures coexists tells us that there are many forms and expressions of art, whether it speaks to local issues and glob-

al concerns, employs diverse materials, charts new courses, or confirms older traditions. The complexity of the creative process and its expression is what the artist reveals and adds to the collective experience. Like the artwork itself, our response to it is shaped and informed by desires and needs both personal and social. The weighing of history, of different histories, of accepted forms, and of unfamiliar strategies and contents is what each of us confronts in the personal transaction with the artwork.

There is no single way to practice art or to experience it. I myself bring to the consideration of the visual arts a deep commitment to the moving image. The history of film and, in the late twentieth century, of video and multimedia is fundamental to my understanding of our visual culture. The multiplicities of global cultural practices, genres, styles, and forms of expression speak to a dynamic and wide-ranging history that too often is reduced to simplistic discourse or constrained to accommodate traditional historiographic paradigms. Thus, standard accounts of the cinema ignore the vibrant and socially and politically engaged films or video and television projects produced outside of Hollywood and independent of the global entertainment industries. At the same time, scholars give little attention to the film, video, and installation works that have radically transformed the moving image and profoundly affected our visual culture. The critical language of description and interpretation is not shared, the works themselves and the cultural contexts in which they

were created are not fully understood or researched, and yet so much of the vitality of contemporary art comes from this profound and transformative legacy of the moving image.

The Hugo Boss Prize speaks to the art world. But what is that world today? Is it a standardized set of forms and styles supporting and embodying a Eurocentric cultural economy? Are the measures of excellence determined by the connoisseurship of a single cultural tradition? Is success only measured by the commodification of an economy of objects? How do politics and social changes inform art and speak to a diverse audience? Is politics a style and theory a new narrative? Does art constitute a complex map of cultural forms and ideas seen both nationally and globally? Is the prize about proffering the latest fashion or supporting art in all its complex and at times contradictory permutations? These are some of the many questions we may ask of any jury, prize, granting process, or form of sponsorship.

My experience with the Hugo Boss Prize has been an enriching one. As a jury we listened to and learned from each other. The result is an exciting and informed selection of contemporary artists who practice in different parts of the world and engage in a variety of aesthetic strategies through a variety of mediums and materials.

HOU HANRU The 1998 Hugo Boss Prize shortlist, which includes artists from nearly all of the continents, is marked by geographic and cultural diversity. As an award to reward some of the most significant international artists of our time, the Hugo Boss Prize proves that contemporary art, like contemporary culture in general, has become considerably decentralized from traditional, mainly Western centers. The post-Cold War globalization has fundamentally changed the relationships between Western and non-Western worlds, as well as the global cultural cartography. Today, the most startling creations no longer only come from the West but come, increasingly, from other areas of the world. Contemporary art, thus, goes far beyond conventional multicultural discourses and ideologies to enter a new dimension of thought and practice at the turn of the millennium.

Huang Yong Ping, William Kentridge, and Lee Bul represent a generation of non-Western artists who by means of their art have been struggling for freedom of expression and creation in such different societies as China, South Africa, and South Korea, respectively, in an era of post-authoritarian transition. As leading figures of experimental art movements in their own countries, these artists have developed provocative strategies that reject established presumptions of art as a form of political and cultural control and are fundamental to today's global art. Their highly innovative ideas and practices are not only effective in their own societies but are also relevant to the international art scene.

What is particularly remarkable is how the introduction of these provocative strategies confronts and intervenes with the rapid changes occurring in our post-colonial, post-Cold War world. Their rich bodies of art incorporate the most varied mediums and methods.

As an artist whose career began in China in the 1980s and who now lives and works in Paris, Huang incorporates the widest and most unexpected range of materials—including found objects, washing machines, papier-mâché, insects, and more—in conceptual action and performance pieces, installation works, and theoretical writings. By transgressing conventional cultural orders in both the East and the West, Huang subverts and transcends institutionalized power systems constraining artistic and social freedoms. Kentridge focuses on negotiations with South Africa's history of apartheid, as well as post-apartheid reality. As a practicing playwright, director, and actor, he works in a space between the visual arts and cinematography by creating powerful animation films that unfold in a continuous tension evoked by appearing and disappearing memories and fantasies. In her performances and installations, Lee resorts to astonishingly beautiful and contradictory combinations of such diverse materials as the body, fish, flowers, jewels, and high-tech products to proclaim female, and ultimately feminist, resistance to traditional male-centric social systems.

Lorna Simpson is best known for her criticism of the marginalization of African American communities and, especial-

ly, of African American women. Her recent work questions the clichés of photographic images through deliberate experiments with cinematographic narration that help develop new strategies to negotiate the politics of identity. The shortlist also reflects another fundamental shift in contemporary art: the increasing presence of electronic images in the visual arts. Along with Kentridge and Simpson, Douglas Gordon and Pipilotti Rist, both from Europe, belong to a new generation of artists whose works are essentially informed by electronic images and pop culture. Having grown up in Glasgow, where pop culture has always been related to political and cultural uncertainty, as well as issues of self-identity, Gordon reinterprets historic works of Western cinema and recreates them as narratives that eventually deconstruct Modernist discourses and myths. Exploring the unconscious aspects of our perceptions, his work reveals the ontological anxiety and uncertainty in contemporary Western life. With a sense of humor and irony, Rist brings us a wonderland of contemporary fantasies and pleasures in video installations inspired by television images and pop-music videos in particular.

THASE ULRICH OERIST Three Questions, Four Answers
with Aris Fioretos

H.U.O. How do you evaluate the function of prizes?

A.F. At least implicitly, art prizes assume that it is possible to compare artistic merits. Yet, while no work of art will claim to be incomparable—this would be maintained only by the artist or the critic—it asks not to be compared. In contrast to achievements in the fields of science or sports, works of art demand not to be measured with the same yardstick. Imagine finding a correlate objective enough to enable you to compare Douglas Gordon's tattooed index finger with Lygia Clark's knitted caps for psychic hoodlums with August Strindberg's eerie celestial emulsions . . . So, prizes in the arts are like crutches for the deaf: misplaced but useful forms of support. You can employ them to chase your creditors away or you may trade them in for something more conducive to your particular artistic predicament. Prizes may also come in handy at an old age, when your body's campaign against impending horizontality could need a prop.

H.U.O. Which is your favorite prize?

A.F. Permit me to invent one: I shall call it the Frog Prize. Toward the end of his life, German writer Heiner Müller liked to quote an anecdote culled from a book on "post-heroic management." It describes the difficulty of imparting knowledge to an organization, and it goes something like this: if you put a frog in a bowl of hot water, it will immediately jump out. If you put it in cold water instead, and then gradually

raise the temperature, the frog will stay, whistling and singing while merrily cleaning itself—and slowly boiling to death. To me, art that matters functions this way. With a mixture of wit and shrewdness, empathy and deception, it teaches us a lesson of mortality.

H.U.O. In literature, there is the Nobel prize; in art, there is no such thing. There is no absolute prize; every prize is a single truth surrounded by many other truths. . . .

A.F. Once, indeed, the Swedish Academy had the ambition to celebrate the "greatest" living writer at the moment. That is why, I think, so many Swedes received the prize in the first decades of its existence. Today, however, the Academy tends to test and assert the qualities of remote areas of literature, neglected territories of thought, underprivileged spheres of verbal activity. The most recent choice, Dario Fo, is a case in point. As the hullabaloo last fall indicated, giving the literature prize to a modern proponent of *commedia dell'arte* may have been like offering its equivalent in medicine to the person who once had the Hippocratic wherewithal to invent the insole. Fo's literary stature is not incontestable, yet literature itself would hardly be able to walk tall without the support of the tradition to which he belongs. To me, the Academy's choice was a sound way of celebrating the diversity of literature.

H.U.O. Prizes such as the Turner or Hugo Boss offer very public platforms. They are often more public than most art exhibitions. Is this one possibility of going beyond thresholds of reception?

A.F. Whatever the problem with prizes may be, it is rarely one of purpose or platform. It seems to me perfectly practicable that commercial enterprises such as Hugo Boss should make art known and accessible to an audience larger than the one already predisposed to seeing an exhibition. To claim that, in this context, art will always come up short, sooner or later being co-opted as merely one marketing strategy among others, is to underestimate art's ability to booby-trap the territory it traverses. Important art—of the kind that challenges manners of perception; investigates patterns of thought; invents styles and techniques of organizing reality—tends to be able to handle good will, too.

[Aris Fioretos has published several books of fiction and scholarship in his native Sweden, most recently a collection of short stories entitled *Vanitasrutinerna* (The Vanity Routines, 1998). Forthcoming in English are *The Gray Book*, the story of a lead pencil, and *The Solid Letter*, a volume of edited essays on Friedrich Hölderlin.]

ROBERT ROSENBLUM I have been on many juries, and most of them have been mind-dulling affairs that kept me sneaking glimpses at my watch and that only served to reinforce the prejudices I walked in with.

To this rule, however, there are now two memorable exceptions. The first one had to do not with art, but with the reality of people, my fellow New Yorkers. Often called for jury duty and just as often rejected as a juror, I was once selected to determine the rights and wrongs of an angry tenant's battle with a landlord. Joining me for this courtroom adventure was a motley assortment of the kind of New Yorkers I recognized from faces in subways and streets in distant neighborhoods, but not from my private life. There were a few who could be potentially categorized as "my kind of people," but the others, for me, were clearly outsiders, separated by race, income, education, speech. It seemed that even in the New York melting pot, a version of the British class system continued to reign. Yet after a day or two of being sequestered together in intense, close-up deliberations focused on nothing but evidence and justice, these boundaries dissolved, leaving a fresh community of uncategorizable individuals who forced me to start from scratch, dropping any assumption I had about who would be smart and who would be dumb, who would concentrate scrupulously on the facts and who would make a snap judgment, who would be concerned with abstract ethics and who would go for the easier solution that could get us back into the real world a day or

two sooner. I emerged with a totally altered view of those anonymous New Yorkers whose paths had never crossed mine. They were real, they were individuals, and they mattered.

Something similar happened to me with the Hugo Boss Prize jury. Once again, I entered with deeply ingrained prejudices. One, embarrassing to admit in the 1990s, was my inherited attitude of a New Yorker who, out of decades of habit plus a large share of ignorance and indifference, somehow still believed that my city remained the art center of our planet, with branches across the Atlantic. Of course, the global history of the last decades should have made it clear to me that North America and Europe had lost their exclusivity in art, as in everything else; but for me, at least, this was still an abstraction. But now, confronted with fellow jurors whose national heritages included China, Cuba, and Nigeria, this realignment of international power suddenly became a reality. Looking at my fellow jurors' nominations (as often as not of artists I had barely heard of but who were patently as good as those I knew from New York), listening to their unfamiliar references to cultural climates as vivid and significant as my own was to me, I was instantly plunged into a vast new world that embraced every ocean and continent and that made what was going on in Beijing, Havana, or Johannesburg every bit as important as the latest show in Chelsea or SoHo.

Then, there was yet another old prejudice of mine to be challenged: the centrality of painting. Even if Marcel Duchamp had bid adieu to pigment on canvas as long ago as

1918, in his *Tu m'*, and even though painting had been declared dead many times since then, I confess that I still cling to it as the medium that matters most. I, of course, realize that in the later twentieth century, video, installation, performance, and photography were usurping painting's former dominance; but I continue to have faith. Nevertheless, I was in no way upset that none of our Hugo Boss Prize nominees remotely employed the now archaic medium of easel painting; for like stubbornly unique individuals, each one of their works engaged my fascinated attention in a particular way—not better or worse than painting but something different and equally demanding. For me, the long and intense hours of Hugo Boss Prize jury duty became a crash course in international reality and the need of younger artists to tell us about our world in unfamiliar ways. If I'm lucky, the experience should help me see more clearly the future of art on our shrinking planet.



DOUGLAS GORDON

In Douglas Gordon's aesthetic universe, polar opposites—good and evil, sacred and profane, self and other—are separated by mere shades of difference. Working as he does with existing film as a found object, the artist juxtaposed *The Exorcist* (William Friedkin, 1973) with *The Song of Bernadette* (Henry King, 1943) in an installation entitled *Between Darkness & Light (after William Blake)* (1997). Projected on either side of a freestanding screen that bisects the exhibition space, the superimposed films each narrate a story of possession—one by demonic forces, the other by divine. Brought together in stereoscopic vision, these moralistic tales of spiritual intervention in the lives of two young girls fuse into essentially the same story, opposite sides of the same coin. The coexistence and interpenetrability of good and evil is a leitmotif running through Gordon's multivalent and multimedia art. It informs such works as the earlier video installation *Confessions of a Justified Sinner*

(1996), a conflation of two Gothic novels about schizophrenic doubling, the occult, and the search for redemption: James Hogg's 1824 eponymous chronicle and Robert Louis Stevenson's 1886 horror classic *Dr. Jekyll and Mr. Hyde*. The latter is represented in the piece by a clip from Rouben Mamoulian's 1931 film showing the grotesque transmutation from Jekyll to Hyde and back again, which Gordon split into two separate projections—one in positive, one in negative. He slowed down the sequence so that time inches forward to savor each twitch, snarl, and convulsion displayed. Exhibited as a continuous loop, the video is relentless in its seeming eternity and its visions of eternal damnation.

Gordon knows full well that Gothic horror functions as effectively as it does because of its proximity to the home and the realm of the personal. The battle between oppositional forces is, thus, most often played out within the self, as epitomized by Messrs. Jekyll and Hyde. This is cunningly

staged by the artist in the video *A Divided Self* (1996), in which two arms—one replete with hair, the other clean-shaven—are locked in a bitter struggle for control. What is not immediately apparent is that both arms are Gordon's, and it is he alone who is wrestling with himself. Inner demons, split personality, unresolved guilt? The source for such self-afflicted torment remains a mystery. But it is possible that in *A Divided Self* we can witness the scuffle between an individual and his *doppelgänger*, that self-same, shadowy "other" known to haunt the unassuming at moments of great psychic darkness. A Freudian figment of the subconscious, the double functions to both reveal and erase the deepest human fears of estrangement, castration, and death. Gordon's evocation of the double—which has a rich literary history from E.T.A. Hoffman to Guy de Maupassant—reflects a keen awareness of the "uncanny," that anxiety-producing phenomenon described by Sigmund Freud as the "class of the ter-

rifying that leads back to something long known to us, once very familiar." This explanation was arrived at through an analysis of the German word *heimlich*, the two-fold definition of which—something homelike and intimate, but also that which is concealed from view and furtive—coincides with its opposite, *unheimlich*—that which is sinister, eerie, uneasy. The morbid sense of dread associated with the uncanny is, therefore, the result of coming face to face with that which is well-known, even soothing—but which has been estranged, according to Freud, through processes of repression. For Gordon, the familiar is a territory to manipulate and buried fears are property to exhume in a body of work that is deeply engaged with experiences of the uncanny.

The artist's early "communication" works—in the form of letters and telephone calls—play explicitly with notions of the familiar. By taking art out of its customary context and inserting it into the routine spaces of everyday life—the post office box and pay phone—Gordon activates a very different

set of assumptions than those associated with aesthetic encounters in the gallery or museum. In 1991, he began sending unsolicited but not anonymous one-or-two-line texts to various members of the art world: "I am aware of who you are & what you do," "I remember more than you know," "Nothing can be hidden forever," or "I have discovered the truth." Ambiguous and noncommittal, but not untrue, these statements function by insinuation and incrimination. Their ultimate meaning depends upon how they are received; a guilty conscience would interpret such missives as sinister, indeed. Others might feel threatened or, at best, quixotically entertained. Gordon's telephone series—in which people are called to the phone in a busy bar only to hear an anonymous voice whisper such suggestive but prosaic phrases as "You can't hide your love forever" and "I won't breathe a word (to anyone)"—functions similarly. With a kind of Barthean "death of the author" sensibility, these text-based works are completed only after they enter the mundane, non-art environ-



Douglas Gordon, *Confessions of a Justified Sinner*, 1996. Video projection on two screens, with strobe light, dimensions variable. Fondation Cartier pour l'Art Contemporain. Photograph courtesy of Lisson Gallery, London.



Douglas Gordon, *Untitled (Sleep II)*, 1996 (detail). Video installation, with two monitors, dimensions variable. Edition of two. Photograph courtesy of Lisson Gallery, London.

ments of their readers/listeners, possibly wreaking emotional and psychological havoc on susceptible recipients.

In addition to unnerving his audiences by appealing to the familiar, Gordon gives form to memory and, by extension, the truths it might obscure. In the text-based installation *List of Names* (1990), he literally inventories every person he can remember having met throughout his life. Teased forward from the recesses of his mind, the thousands of names begin to articulate so many chance encounters, casual introductions, and meaningful relationships. Collectively, they form a composite self-portrait of the artist. Four years later, Gordon composed another type of auto-portrait by summoning forth his memories, but this time they existed in that twilight realm of the subliminal. In *Something between My Mouth and Your Ear* (1994), some thirty pop tunes play on a cassette recorder located in a blue-painted, amniotic chamber. These songs—by artists from Bob Dylan to the Rolling Stones—were what Gordon's mother might have heard on the radio

during the nine months (from January to September 1966) she was pregnant with him. Gordon's obsession with memory, familiarity, and time informs what is perhaps his best known work, *24 Hour Psycho* (1993), in which he slowed down the projection of Alfred Hitchcock's classic thriller to two (rather than the usual twenty-four) frames per second so that the film takes a full day and night to run its course. Shown in chilling silence on a suspended screen, *Psycho* (1960) unfolds in interminable but mesmerizing slow motion. With a story that is almost iconic in its familiarity to the public at large, the film is readable in this format, but something else far more uncanny than the famous plot begins to emerge in the protracted lulls and extended gaps of the cinematic narrative. Details never noticed before—micro-moments usually invisible to the filmic gaze—take on immense importance. As Gordon once explained, "It is as if the slow motion revealed the unconscious of the film."



Douglas Gordon, *Darkness & Light (after William Blake)*, 1997. Video projection, dimensions variable. Stedelijk Van Abbemuseum, Eindhoven. Photograph courtesy of Lisson Gallery, London.

BORN IN 1966 IN GLASGOW.
LIVES AND WORKS IN GLASGOW, BERLIN AND COLOGNE

Selected one-person exhibitions

- 1993 Paris, Musée d'Art Moderne de la Ville de Paris, *Migrateurs: Douglas Gordon*, April 4–May 9. Brochure, with text by the artist (in French and English).
- Glasgow, Tramway, *24 Hour Psycho*, April 24–May 23. Catalogue, *The Sociable Art of Douglas Gordon*, with essay by Ross Sinclair; brochure, with essay by Stuart Morgan. Traveled to Berlin, Kunst-Werke, Sept.
- 1995 Eindhoven, Stedelijk Van Abbemuseum, *Entr'Acte 3*, Sept. 19–Nov. 12. Catalogue, with essay by Selma Klein Essink (in Dutch and English).
- Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Fuzzy Logic*, Dec. 6, 1995–Jan. 26, 1996. Brochure/poster with interview with the artist by Christine van Assche.
- Stuttgart, Künstlerhaus Stuttgart, *Bad Faith*, Dec. 25.
- 1996 Zurich, Museum für Gegenwartskunst, *Douglas Gordon*, Oct. 12, 1996–Jan. 19, 1997. Catalogue, with essays by Francis McKee and Rein Wolfs (in German and English).
- 1997 Hannover, Kunstverein Hannover, *5 Year Drive-By*, July 12–13.

Selected group exhibitions

- 1990 Glasgow, Third Eye Centre, *Self Conscious State*, Oct. 27–Dec. 2.
- 1992 Dublin, Irish Museum of Modern Art, *Guilt By Association*, March 9–Sept. 20. Catalogue, with essay by Thomas Lawson and interview with the artist by Ross Sinclair.
- 1994 Rotterdam, Witte de With and Kunsthall Rotterdam, *WATT*, Feb. 12–March 27. Catalogue, *Witte de With—Cahier #2*, with text by the artist, published by Richter Verlag.
- Leeds, Great Britain, Leeds City Art Gallery, *Wall to Wall*, May 12–July 2. Catalogue, with essays by Liam Gillick and Maureen Paley, published by The South Bank Centre, London.

1995 London, Serpentine Gallery, *Take me (I'm yours)*, March 24–April 30. Catalogue, with essays by Hans-Ulrich Obrist and Jean Starobinski. Traveled to Nuremberg, Kunsthalle Nürnberg, July 27–Sept. 17.

Venice, The British Council, Scuola di San Pasquale, *General Release*, June 11–Oct. 15. Catalogue, with essays by Gregor Muir and James Roberts.

Bern, Kunsthalle Bern, *Am Rande der Malerei*, Sept. 15–Oct. 15; Oct. 28–Dec. 3. Catalogue, with essay on the artist by Michael Newman (in German and English).

Amsterdam, Stedelijk Museum, *Wild Walls*, Sept. 15–Oct. 29. Catalogue, with essay by Leontine Coelewij and Martijn van Nieuwenhuizen (in Dutch and English).

Kwangju, *Kwangju Biennale: Beyond the Borders: Europe I*, Sept. 20–Nov. 20. Catalogue, *Beyond the Borders*, with essays by Clive Adams, Kathy Halbreich, Lee Yongwoo, Lim Young-bang, et al. (in Korean and English).

Lyon, Musée d'Art Contemporain and Palais des Congrès, *3e Biennale d'art contemporain de Lyon*, Dec. 20, 1995–Feb. 18, 1996. Catalogue, with essays by Yann Beauvais, Gladys Fabre, Jean Paul Fargier, et al.

1996 Montpellier, Galerie d'Eole, FRAC Languedoc-Roussillon, *Cinéma liberté & Bar/lounge* (project with Rirkrit Tiravanija), Jan. 20–March 9.

Bordeaux, capcMusée d'Art Contemporain, *Traffic*, Jan. 26–March 24. Catalogue, with essay by Nicolas Bourriaud (in French and English).

London, Hayward Gallery, *Spellbound: Art and Film*, Feb. 22–May 6. Catalogue, with essay on the artist by Amy Taubin.

Los Angeles, The Museum of Contemporary Art, *Hall of Mirrors: Art and Film Since 1945*, March 17–July 28. Catalogue, with essays by Kerry Brougher, Jonathan Crary, Russell Ferguson, et al. Traveled to Columbus, Ohio, Wexner Center for the Arts, Sept. 21, 1996–Jan. 5, 1997; Rome, Palazzo delle Esposizioni, June 15–Sept. 15, 1997; and Chicago, Museum of Contemporary Art, Oct. 11, 1997–Jan. 21, 1998.

Rotterdam, in various museums, *Manifesta 1: Biennial Exhibition in Rotterdam*, June 9–Aug. 19, exhibited *Cinéma liberté & Bar/lounge* (pro-

ject with Rirkrit Tiravanija). Catalogue, with essays by Rosa Martinez, Viktor Misiano, Katalin Néray, Hans-Ulrich Obrist, Andrew Renton, et al.

Weimar, Ehemaligen Landesmuseum and Schlossmuseum, *Nach Weimar*, June 26–July 28. Catalogue, with essays by Klaus Biesenbach, Joshua Decker, Michelle Nicol, Hans-Ulrich Obrist, Nicolas Schaffhausen, et al. (in German and English).

Limoges, Musée Départemental d'Art Contemporain de Rochechouart, *Propositions*, June 29–Oct. 6. Catalogue, with essay on the artist by Stéphanie Moisdon Tremblay (in French and English).

Oxford, The Museum of Modern Art, *Scream and Scream Again: Film in Art*, July 14–Oct. 27. Catalogue, with essay by Chrissie Iles. Traveled to Dublin, Irish Museum of Modern Art and Douglas Hyde Gallery, Feb. 12–April 16, 1997; Belfast, Ormeau Baths Gallery, May 15–June 14, 1997; Helsinki, Museum of Contemporary Art, Sept. 20–Nov. 9, 1997.

Paris, Musée d'Art Moderne de la Ville de Paris, *life/live*, Oct. 5, 1996–Jan. 5, 1997. Catalogue in two volumes, with essays by Laurence Bossé and Hans-Ulrich Obrist, Guy Brett, Stewart Howe, and Gregor Murr. Traveled to Lisbon, Centro Cultural de Belém, Jan. 24–April 21, 1997.

1997 Boston, The Institute for Contemporary Art, *Gothic*, April 24–July 6. Catalogue, *Gothic: Transmutations of Horror in Late Twentieth Century Art*, edited by Christoph Grunenberg, published by The MIT Press, Cambridge.

Münster, Germany, Westfälische Landesmuseum and City of Münster, *Skulptur. Projekte in Münster 1997*, June 22–Sept. 28. Catalogue, edited by Klaus Bussmann, Kasper König, and Florian Matzner, with essays by Daniel Buren and Walter Grasskamp and interview with the artist by Oscar van den Boogard (German and English editions).

Venice, La Biennale di Venezia, *XLVII Esposizione Internazionale d'Arte: Passato, Presente, Futuro*, June 15–Nov. 9. Catalogue, with essays by Jean-Christoph Amman, Carlos Basualdo, Francesco Bonami, Germano Celant, et al., published by Electa, Elemond Editori Associati (Italian and English editions).

HUANG YONG PING

Huang Yong Ping has a penchant for muddying the waters, confounding communication and confusing cultural assumptions. He does not clean books when he launders them in washing machines but intends the water to sully the texts, reducing the pages to unreadable pulp. Dismantling the importance placed upon the written word, Huang does not clean texts to make them pure and transparent but rather to make them more confused. In 1987, he established a tenuous connection between Eastern and Western cultures in *"The History of Chinese Art" and "The History of Modern Western Art" Washed in a Washing Machine for Two Minutes*, an installation work presenting paper pulp derived from two art-historical tomes. *Müssen wir noch eine kathedrale bauen? (Do we still have to build a cathedral?)* (1991) queries a proclamation made by Joseph Beuys—"Now we have to carry out a synthesis with all our powers, and build a new cathedral"—in a discussion with Enzo Cucchi,

Anselm Kiefer, and Jannis Kounellis.¹ To create this sculptural installation, Huang poured the laundered text over his simulated setting of the discussion. In his works, Huang does not seek to destroy canonical texts but rather to transform our understanding of them. The act of washing was, for Huang, an alchemical process; through the synthesis of different cultures, different knowledge, strength is gained.

In 1989, Huang was one of three Chinese artists invited to participate in *Magiciens de la Terre*, Musée National d'Art Moderne, Centre Georges Pompidou, Paris, an exhibition that marked the first appearance of contemporary Chinese avant-garde artists on the international scene. While in Paris—as protests erupted in Tiananmen Square—Huang made the decision to remain in Europe rather than return to his home in Xiamen and China's increasingly restrictive environment. As an expatriate, he has explored the nature of immigration and borders and illuminated prejudicial conceptions

of East Asian culture in the West. Huang will often implicate viewers in the work, forcing them to make a choice of affiliation, as in *Passage* (1993), for example, in which one may identify as "EC National" or "Other" while passing beneath the airport passport-control signs that mark two separate entrances into the gallery. Huang examines not only the notion of political and geographical borders but also the personal and ideological borders that must be traversed in order to relate to other cultures.

Although Huang does not expect all viewers to comprehend the sometimes subtle Chinese references in his works, he encourages the viewer to find personal references, for he believes that anything new or foreign "already exists in your own culture, your own self."² Art does not invent but rather reveals. By using live animals and insects in his works, Huang adopts the metaphorical significance of animals in Chinese legends. In 1995, his installation of *Le Théâtre du monde (Theater of the*

World) (1993–94) and *Le Pont (The Bridge)* (1995) at the Musée National des Arts d'Afrique et d'Océanie, Paris, juxtaposed two sites, one of confrontation and the other of cohabitation. The cage featured in *Le Théâtre du Monde* provided the stage for a volatile combination of creatures—scorpions, spiders, centipedes, snakes, lizards, toads, beetles, cockroaches, and crickets—battling each other for survival, expressing the artist's belief that "it is impossible today for [cultures] to remain isolated and protected from each other."³ *Le Pont*, which was suspended above *Le Théâtre du Monde*, bridged two different identities—that of turtles and snakes—which, though antithetic in many aspects, were able to cohabitate peacefully. Their encounter produced "a new chaos that translates not through a conflict but results instead in a fusion."⁴ *The Saint Learns from a Spider to Weave a Cobweb* (1998), a work Huang created for *The Hugo Boss Prize: 1998*, reflects the teachings of Taoist alchemist Ge Hong, who stated in his book *Bao Pu*

Zi that "animals are superior to human beings." The saint in Ge Hong's parable derives his creativity from studying the workings of nature. The massive but delicate web and its twelve live spiders also reflect the artist's attitude toward competitive situations in the world at large. Adopting what he calls a "non-competing strategy" from Lao Tzu's admonition to "stay tranquil, soft, female, dark and indifferent to disgrace," Huang presents us with still but alert spiders quietly watching for their chance.⁵

Huang repeatedly employs the concept of "metaphor," creating an image both comprehensible and obscure at the same time. In *Da Xian—The Doomsday* (1997), enormous bowls are filled with packaged foodstuffs stamped with an expiration date of July 1, 1997, a reference to the termination of British control of Hong Kong. As he explains, "The food plays the role of a reminder. It reminds of limitations. Food is not like earth or wood which can last for a long time, it always has a limit. It reflects human history or society. Everything has a



Huang Yong Ping, *Le Pont (The Bridge)*, 1995, and *Le Théâtre du monde (Theater of the World)*, 1993–94. *Le Pont*: Wire, metal, wood, turtles, snakes, and Chinese art objects from the collection of Musée Cernuschi, Paris, 126 x 70 $\frac{7}{8}$ x 409 $\frac{1}{2}$ inches (3.2 x 1.8 x 10.4 m). Collection of the artist; *Le Théâtre du monde*: Wire, metal, wood, beetles, centipedes, cockroaches, crickets, lizards, scorpions, snakes, spiders, and toads, 63 x 59 x 102 $\frac{3}{4}$ inches (1.6 x 1.5 x 2.6 m). Collection of the artist. Photograph by RMN—J. G. Berizzi.



Huang Yong Ping, *Us and The Doomeday*, 1997. Three fiberglass bowls and foodstuffs with expiration date of July 1, 1997. 31 ½ x 59 x 59 inches (80 x 150 x 150 cm) each. Galerie Art & Public, Geneva. and collection of the artist. Photograph courtesy of Galerie Art & Public.

limit in history, in society and in life."⁶ The bowls, which are modeled after traditional Chinese porcelain tea bowls, recall the colonial era through motifs adopted from nineteenth-century Western ceramic designs, particularly those produced by the East India Company, and through the proliferation of flags of Great Britain and other colonizing nations upon their surfaces. The overlapping meanings present in all of Huang's work ultimately offer alternative possibilities for understanding personal and global relations.

Joan Young

1. See, for example, *China's Great Wall* by Wang Meng, 1368, in the collection of the Metropolitan Museum of Art, New York. <http://www.metmuseum.org/Exhibitions/China%20Great%20Wall>.
2. See, for example, *China's Great Wall* by Wang Meng, 1368, in the collection of the Metropolitan Museum of Art, New York. <http://www.metmuseum.org/Exhibitions/China%20Great%20Wall>.
3. See, for example, *China's Great Wall* by Wang Meng, 1368, in the collection of the Metropolitan Museum of Art, New York. <http://www.metmuseum.org/Exhibitions/China%20Great%20Wall>.
4. See, for example, *China's Great Wall* by Wang Meng, 1368, in the collection of the Metropolitan Museum of Art, New York. <http://www.metmuseum.org/Exhibitions/China%20Great%20Wall>.
5. See, for example, *China's Great Wall* by Wang Meng, 1368, in the collection of the Metropolitan Museum of Art, New York. <http://www.metmuseum.org/Exhibitions/China%20Great%20Wall>.
6. See, for example, *China's Great Wall* by Wang Meng, 1368, in the collection of the Metropolitan Museum of Art, New York. <http://www.metmuseum.org/Exhibitions/China%20Great%20Wall>.



Huang Yong Ping, *Others*, 1993. Cage, lion excrement, light boxes, and bones, 118 $\frac{1}{8}$ x 393 $\frac{1}{8}$ x 315 inches (3 x 10 x 8 m).
Collection of the artist. Photograph by Huang Yong Ping.

BORN IN 1954 IN XIAMEN, CHINA.
LIVES AND WORKS IN PARIS.

Selected one-person exhibitions

- 1990 Aix-en-Provence, *Sacrifice au feu*, installation on Mt. Saint-Victoire, organized by Ecole des Beaux-Arts d'Aix-en-Provence.
- 1995 San Francisco, Capp Street Project, *Kearny Street: An Installation by Huang Yong Ping*, Jan. 13–March 4.
- 1996 Marseille, Ateliers d'Artistes de la Ville de Marseille, *Trois Pas – Neuf Traces*, March 22–May 26. Catalogue, with essays by Fei Da Wei and Yan Bailleul, Karen Faure Comte and Valérie Hervieu, and statement by the artist.
- 1997 Paris, Fondation Cartier pour l'Art Contemporain, *Péril de Mouton*, Jan. 10–March 16.
- Amsterdam, De Appel, *Huang Yong Ping*, Oct. 31, 1997–Jan. 4, 1998. Catalogue, with texts by Hou Hanru and Evelyne Jouanno, 1998 (in Dutch and English).

Selected group exhibitions

- 1986 Xiamen, Cultural Palace of Xiamen, *Xiamen Dada*, May.
- 1989 Beijing, China National Art Gallery, *China/Avant-Garde*, Feb. 5–19.
- Paris, Musée National d'Art Moderne, Centre Georges Pompidou and Grande Halle, La Ville, *Magiciens de la Terre*, May 18–Aug. 14. Catalogue, with essays by Homi Bhabha, Mark Francis, Pierre Gaudibert, Aline Luque, André Magnin, Bernard Marcadé, Thomas McEvilley, and Jacques Soulillou, and statement by the artist.
- 1991 Pittsburgh, The Carnegie Museum of Art, *Carnegie International 1991*, Oct. 19, 1991–Feb. 16, 1992, installation at The Carnegie Library. Catalogue in two volumes, edited by Lynne Cooke and Mark Francis, with text on the artist by Mark Francis.
- 1992 Prato, Centro per l'Arte Contemporanea Luigi Prato, Museo d'Arte Contemporanea Prato, *Small Medium Large: Lifesize*, July 11–Sept. 14. Catalogue, with interview with the artist by Hou Hanru (in Italian and English).

1993 Berlin, Haus der Kulturen der Welt, *China Avant-Garde*, Jan. 30–May 16. Catalogue, with essays by Antje Budde, Hsien-Chen Chang, Michael Kahn-Ackermann, André Kunz, et al. (Chinese, English, and German editions). Traveled to Rotterdam, Kunsthal Rotterdam, May 29–Aug. 22; Oxford, The Museum of Modern Art, Sept. 4–Oct. 24; and Odense, Denmark, Kunsthallen Brandts Klædefabrik, Nov. 12, 1993–Feb. 6, 1994.

Gent, Museum van Hedendaagse Kunst Gent, *Rendez(-)vous*, April 28–June 27. Catalogue, with texts by Jimmie Durham, Paul Groot, Ilya Kabakov, Miwon Kwon, Pavel Pepperstein, and Henk Visch (in English, Flemish, and Russian).

Oxford, The Museum of Modern Art, *Silent Energy*, June 27–Aug. 29. Catalogue, with essays by David Elliott and Lydie Mepham, and Hou Hanru, and statement by the artist.

Columbus, Ohio, Wexner Center for the Arts, The Ohio State University, *Fragmented Memory: The Chinese Avant-Garde in Exile*, July 31–Oct. 10. Catalogue, with essays by Gao Minglu, Zhou Yan, and essay on the artist by Julia F. Andrews.

1994 New York, The New Museum of Contemporary Art, *Chinese Hand Laundry, Huang Yong Ping/Field of Waste, Chen Zhen*, May 6–Aug. 7. Brochure.

Porin, Finland, Porin Taidemuseo, *Out of The Centre: Kiinalaista nyky-taidetta/Chinese Contemporary Art*, June 19–Aug. 28. Catalogue, with essay by Hou Hanru (in Finnish and English).

Otterlo, Holland, Kröller-Müller Museum, *Heart of Darkness*, Dec. 18, 1994–March 27, 1995. Catalogue, with essays by Marianne Brouwer, Hou Hanru, Youssef Ishaghpour, Edward Said, et al.

1995 Tokyo, The Watari Museum of Contemporary Art, *Ripple Across the Water*, Sept. 2–Oct. 1. Catalogue, with essays by Akira Asada, Jan Hoet, Arata Isozaki, et al. (in Japanese).

Paris, Musée National des Arts d'Afrique et d'Océanie, *Galerie des 5 Continents*, Sept. 21, 1995–Jan. 15, 1996. Catalogue for section on the artist, with introduction by Jean-Hubert Martin, essay by M. H. d'Ardenne de Tizac, and interview with the artist by Philippe Garcia de la Rosa.

1996 Rotterdam, in various museums throughout the city, *Manifesta 1: Biennial Exhibition in Rotterdam*, June 9–Aug. 19, Huang's installation at Natural History Museum. Catalogue, with texts by Rosa Martinez, Viktor Misiano, Katalin Néray, Hans-Ulrich Obrist, Andrew Renton, et al.

Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Face à l'Histoire, 1933–1996: L'artiste moderne devant l'évènement historique*, Dec. 19, 1996–April 7, 1997. Catalogue, with essay including the artist, by Hou Hanru.

1997 London, Camden Arts Centre, *Parisien(en)s*, Feb. 7–March 27. Catalogue, with essay by Hou Hanru and statement by the artist, published by the Institute of International Visual Arts, London, in collaboration with Camden Arts Centre.

Münster, Germany, Westfälische Landesmuseum and city of Münster, *Skulptur. Projekte in Münster 1997*, June 22–Sept. 28. Catalogue, edited by Klaus Bussmann, Kasper König, and Florian Matzner, with essays by Daniel Buren and Walter Grasskamp, and statement by the artist (German and English editions).

Santa Fe, SITE Santa Fe, *TRUCE: Echoes of Art in an Age of Endless Conclusions*, July 18–Oct. 12. Catalogue, with essays by Francesco Bonami, Thomas L. Friedman, Collier Schorr, et al.

Kwangju, Kwangju Biennale Art Hall, *Kwangju Biennale 1997: Unmapping the Earth, Becoming/Earth*, Sept. 1–Nov. 27. Catalogue, with essays by Nestor Garcia Canclini, Lawrence Grossberg, Friedrich Kittler, John Rajchman, et al.

Johannesburg, Second Johannesburg Biennale, *Trade Routes: History and Geography: Hong Kong, Etc.* Oct. 12, 1997–Jan. 18, 1998. Catalogue, with essays by Okwui Enwezor and Octavio Zaya, Kellie Jones, Gerardo Mosquero, Colin Richards, Yu Yeon Kim, et al. Essay on the "Hong Kong, Etc." section of the exhibition by Hou Hanru.

Vienna, Wiener Secession, *Cities on the Move*, Nov. 26, 1997–Jan. 18, 1998. Catalogue, edited by Hou Hanru and Hans-Ulrich Obrist, with texts by Duangrit Bunnag, Desmond Hui, Lee Weng Choy, et al. (in English with French supplement). Traveled to Bordeaux, capcMusée d'Art Contemporain, June 4–Aug. 30.

WILLIAM KENTRIDGE

As a filmmaker, actor, director, theatrical designer, and printmaker, William Kentridge addresses the personal and social traumas that are the vestiges of South Africa's apartheid culture. Political tension often serves as the background for his narratives on themes of estrangement, between the rich and the poor, the powerful and the oppressed, subtly imparted through metaphorical imagery. His animated films, which have virtually no spoken dialogue, engage musical composition as an emotional supplement to the imagery. As the artist has noted, "I have never tried to make illustrations of apartheid, but the drawings and films are certainly spawned by and feed off the brutalized society left in its wake. I am interested in a political art, that is to say an art of ambiguity, contradiction, uncompleted gestures, and certain endings; an art (and a politics) in which optimism is kept in check and nihilism at bay."¹

Two principal characters inhabit Kentridge's animated films made

between 1989 and 1997. Soho Eckstein, who can be identified by his ever-present uniform of a pinstriped suit, is an avaricious white industrialist whose story throughout the films follows the developments of apartheid. Introduced in *Johannesburg, 2nd Greatest City after Paris* (1989), he acquires half of Johannesburg, as we are informed by an intertitle, but neglects his family and his conscience. Soho's more human side is apparent in *Sobriety, Obesity, and Growing Old* (1991)—made just after Nelson Mandela's release from prison—in which Soho renounces the world of greed he has created through exploiting others in order to attain a more peaceful existence with his wife in a post-apartheid society. Kentridge created *History of the Main Complaint* in 1996, during initial hearings of the Truth and Reconciliation Commission, which, though it does not have power to convict, has endeavored to uncover and publicly reveal apartheid's crimes while granting immunity to their perpetrators

and perhaps assisting with the healing of a society. Soho, who lies ailing in a hospital ward, suffers from his own past acts as well as from those for which he is implicated due to his race and class. Soho's conscience—as well as that of the culture he represents—is revealed through drawings that, mimicking such medical technologies as M.R.I.s and CAT scans, peer transgressively into the realm of the body's interior, just as Kentridge's own condemnations allowed him to transgress the apartheid system. The second principal figure of Kentridge's films is more an alter-ego of the artist: Felix Teitlebaum, a sensitive, melancholic "captive of the city," shown naked and vulnerable to apartheid's devastating acts. The film *Felix in Exile*, which was created between September 1993 and February 1994, just before the first General Elections in South Africa, offers the thoughts and images that preoccupied Kentridge during this time. Inspired in part by a friend's description of police photographs of

murder victims, Kentridge depicts Felix alone in a room that fills with images of such victims in settings that specifically evoke the barren South African landscape, exploited by industrialist miners and site of much violence. Kentridge's artworks commemorate those whose suffering has been erased in the dust of these desolate districts.

The films themselves incorporate drawings developed through what Kentridge calls "additive animation," a technique in which he films a large charcoal drawing (measuring approximately 2 1/2 x 3 3/4 feet) for each scene of the narration; to depict the evolving activities, he reworks the same group of drawings. While commercially popular cell animation requires a new drawing for each frame, Kentridge may produce only two dozen drawings for an eight-minute film, altering and filming each drawing up to 500 times. Claiming that the path between camera and drawing board is an important site of creative development, he explains that "the arcane process of obsessively walking between the camera

and the drawing-board will pull to the surface intimations of the interior."² Each drawing captures the cumulative effect of his thought process and may be exhibited, as one author notes, as a type of inverted storyboard, revealing vestiges of the action rather than indicating main points of narrative to come.³

Working simultaneously in a variety of mediums, Kentridge's diverse projects invariably converge. Drawings made for an animated film, for example, may inspire a series of prints, while the film may become an element of a theatrical work. Kentridge, who began working in theater while still in college, cofounded an oppositional theater troupe, Junction Avenue Theater Company, in Johannesburg, in 1975. As a director, he often stages classic Western texts in a contemporary South African context. *Ubu and the Truth Commission*, which he produced in 1997, is an adaptation of Alfred Jarry's play *Ubu Roi* (1896) scripted by art historian and writer Jane Taylor, University of the Western Cape,



William Kentridge, *Flagellant*, from *Drawing Project* series, 1996–97. Charcoal, chalk, and ink on paper, 98 $\frac{7}{16}$ x 42 $\frac{1}{2}$ inches (250 x 108 cm). The Goodman Gallery, Johannesburg. Photograph by Roger Wooldridge.



William Kentridge, *Guard in Landscape*, drawing from *Felix in Exile*, 1994. Charcoal and pastel on paper, 48 x 63 inches (122 x 160 cm). The Goodman Gallery, Johannesburg. Photograph by Roger Wooldridge.



William Kentridge, *Physical Drawing*, from *Drawing Project* series, 1996–97. Gouache, charcoal, and pastel on paper, 78 x 95 7/8 inches (198 x 243 cm). The Goodman Gallery, Johannesburg. Photograph by Roger Wooldrige.

BORN IN 1955 IN JOHANNESBURG.
LIVES AND WORKS IN JOHANNESBURG.

Selected one-person exhibitions

- 1992 Johannesburg, Goodman Gallery, *Drawings for Projection: Four Animated Films*, Feb. 21–March 14. Catalogue, with text by Michael Godby. Reduced version traveled to London, Vanessa Devereux Gallery, May 14–June 20.
- 1998 New York, The Drawing Center, *William Kentridge: Drawings for Projection*, Jan. 8–Feb. 14. Brochure, with text by William Kentridge.
- San Diego, The Museum of Contemporary Art, *William Kentridge: WEIGHING . . . and WANTING*, Jan. 25–April 12. Brochure, with text by Rita Gonzalez.
- Brussels, Palais des Beaux-Arts, *William Kentridge*, May 15–Aug. 23. Catalogue with essay by Carolyn Christov-Bakargiev (in English, with supplements in French and Dutch). Will travel to Munich, Kunstverein München, Aug. 28–Oct. 11; and Graz, Neue Galerie Graz am Landesmuseum Joanneum, Nov. 15, 1998–Jan. 15, 1999.

Selected group exhibitions

- 1985 Johannesburg, Africana Museum, *Tributaries: A View of Contemporary South African Art*, Jan.
- Cape Town, South African National Gallery, *Cape Town Triennial 1985*, Sept. 18–Nov. 2.
- 1987 Johannesburg, University Art Galleries, *Three Hogarth Satires*, from April 12. Traveled to Johannesburg, Cassirer Fine Art, *Hogarth in Johannesburg*, from Aug. 2.
- Grahamstown, Grahamstown Festival, *Standard Bank Young Artist Award*, July. Traveled to Pietermaritzburg, Tatham Art Gallery; Johannesburg, University Art Galleries, University of the Witwatersrand; Pretoria, University Art Gallery UNISA; Durban, Durban Art Gallery. Catalogue, with essays by Alan Crump and Elza Miles, published by The Broederstroom Press, Grahamstown.
- 1990 Oxford, The Museum of Modern Art, *Art from South Africa*, June 17–Sept. 23. Catalogue, with essays by David Elliott, Albie Sachs, Mongane Wally Serote, et al., published by Thames and Hudson, London. Traveled to Coventry,

- The Mead Gallery, University of Warwick, Oct. 6–Nov. 11; Aberdeen, Aberdeen City Art Gallery, Dec. 1, 1990–Jan. 12, 1991; London, The Royal Festival Hall, Jan. 29–Feb. 24, 1991; Bolton, Bolton Art Gallery, March 9–April 13, 1991; Stoke on Trent, City Museum and Art Gallery, May 4–June 9, 1991; and Nottingham, Angel Row Gallery, June 22–July 27, 1991.
- 1993 Venice, La Biennale di Venezia, *XLV Esposizione Internazionale d'Arte: Puntì Cardinali dell'Arte*, June 14–Oct. 10. Catalogue, in two volumes, with text on the "Incroci del Sud: Affinities—Contemporary South African Art" section by Sally Arnold, published by Marsilio, Venice.
- 1994 London, Art First, *Trackings: History as Memory, Document and Object. New Work by Four South African Artists*, April 19–May 19.
- Evanston, Illinois, Mary and Leigh Block Gallery, Northwestern University, *Displacements*, Sept. 22–Dec. 4.
- 1995 Johannesburg, *Africus First Johannesburg Biennale*, Feb. 28–April 30. Catalogue, with essays by Rasheed Araeen, Evy Camera, Arthur C. Danto, and Dongi Dhlomo (in English and French).
- London, The Delphina Studio Trust, *On the Road—Works by 10 Southern African Artists*, Oct. 5–Nov. 12. Catalogue, with text by Ivor Powell.
- Grahamstown, Albany Museum, *Panoramas of Passage: Changing Landscapes of South Africa*, July. Catalogue, with essay by Elizabeth Delmont and Jessica Dubow. Traveled to Washington, D.C., Meridian International Center, Oct. 18, 1995–Feb. 4, 1996, elsewhere in the United States, and to Johannesburg, through July 1998.
- 1996 Berlin, Haus der Kulturen der Welt, *Colours: Kunst aus Sudafrica*, May 14–Aug. 18. Catalogue, with essay by Jane Taylor.
- Sydney, Tenth Sydney Biennale, *Jurassic Technologies Revenant*, July 27–Sept. 22. Catalogue, with essays by Leslie Camhi, Lynne Cooke, Jonathan Crary, Sarat Maharaj, and Elisabeth Sussman, and text on the artist by Vivian Bobka.
- Graz, Austria, Steirischer Herbst, Reininghaus, *Inklusion – Exklusion: Kunst im Zeitalter von Postkolonialismus und globaler Migration*, Sept. 22–Oct. 26. Catalogue, *Inklusion – Exklusion: Versuch einer neuen Kartografie der Kunst im Zeitalter von Postkolonialismus und*

globaler Migration, edited by Peter Weibel, with essays by Masao Miyoshi, Edward W. Said, Saskia Sassen, Peter Weibel, et al., with text by the artist, published by DuMont Buchverlag, Cologne.

Lisbon, Culturgest, *Don't Mess With Mr. In-between: 15 artistas da Africa do Sul*, Sept. 25–Nov. 10. Catalogue, with essay by Ruth Rosengarten.

Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Campo 6, The Spiral Village*, Sept. 28–Nov. 3. Catalogue, with essay by Francesco Bonami, published by Skira, Milan (in Italian and English). Traveled to Maastricht, Bonnefanten Museum, Jan. 19–May 25, 1997.

1997 Rome, Palazzo delle Esposizioni, *Città Natura*, April 21–June 23, Kentridge's installation at Villa Mazzanti. Catalogue, with essays by Carolyn Christov-Bakargiev, Maria Grazia Tolomeo, Ludovico Pratesi, et al., published by Fratelli Palombi Editore, Rome.

Havana, Centro Wifredo Lam, *Sexta Bienal de la Habana: El individuo y su memoria*, May 3–June 8. Catalogue, with essays by Achille Bonito Oliva, Luis Camnitzer, Eduardo Galeano, et al., published by Association Française d'Action Artistique and the French Ministry for Foreign Affairs in cooperation with Centro Wifredo Lam (in Spanish and French).

Kassel, Museum Fridericianum, *Documenta X*, June 21–Sept. 28. Catalogue, *Politics-Poetics: Documenta X*, edited by Catherine David and Jean-François Chevrier, published by Cantz, Ostfildern-Ruit; *Short Guide/Kurzführer*, with text on the artist by Paul Sztulman, published by Cantz, Ostfildern-Ruit (German and English editions).

Johannesburg, Observatory Museum, Standard Bank National Festival of the Arts, *Ubu: ±101*, July 3–13. Catalogue, *Ubu: ±101: William Kentridge, Robert Hodgins, Deborah Bell*, with essay by Rory Doepel, published by The French Institute of South Africa and the Art Galleries, University of the Witwatersrand, Johannesburg. Traveled to Johannesburg, Gertrude Posel Gallery, Senate House, University of the Witwatersrand, August 1–15.

Santa Fe, SITE Santa Fe, *TRUCE: Echoes of Art in an Age of Endless Conclusions*, July 18–Oct. 15. Catalogue, with essays by Francesco Bonami, Thomas L. Friedman, Collier Schorr, et al.

Johannesburg, Second Johannesburg Biennale, *Trade Routes: History and Geography: Transversions*, Oct. 12, 1997–Jan. 18, 1998. Catalogue, with essays by Okwui Enwezor and Octavio Zaya, Hou Hanru, Kellie Jones, Gerardo Mosquero, Colin Richards, et al. Essay on the "Transversions" section of the exhibition by Yu Yeon Kim.

Paris, Musée d'Art Moderne de la Ville de Paris, *Delta*, Dec. 4, 1997–Jan. 18, 1998. Catalogue, with essay by Francesco Bonami.

Theater Productions

1976 Johannesburg, Junction Avenue Theatre Company, Nunnery Theatre, design for *Fantastical History of a Useless Man*, July premiere.

1977 Johannesburg, Nunnery Theatre, design, with Stephen Sack, for *Wooze Bear*, July 18 premiere.

1978 Johannesburg, The Market Theatre, design for *Travesties*, May 25 premiere.

Johannesburg, The Market Theatre, design for *Play It Again, Sam*, Oct. premiere.

Johannesburg, Junction Avenue Theatre Company, Nunnery Theatre, co-conception of *Randlords and Rotgut*, Feb. premiere.

1979 Johannesburg, Junction Avenue Theatre Company, Nunnery Theatre, direction of *Will of A Rebel*, March 19 premiere.

Johannesburg and Durban, Junction Avenue Theatre Company, co-conception of *Security*, Oct. premiere.

1980 Johannesburg, Junction Avenue Theatre Company, script for and direction of *Dikhitsheneng*.

1983 Johannesburg, Wits Theatre, script for and direction of *Emily's Wheelbarrow Show and the Infamous Mr. Sterntap*, Dec. premiere.

1984 Johannesburg, Wits Theatre, direction of *Catastrophe*, Sept. premiere.

1987 Johannesburg, Junction Avenue Theatre Company, co-conception and co-design of *Sophiatown*, Feb. premiere.

- 1992 Grahamstown, Standard Bank National Festival of the Arts, with Handspring Puppet Company, conception and direction of *Woyzeck on the Highveld*, July 7 premiere.
- 1995 Weimar, Kunstfest, conception and direction of *Faustus in Africa!*, June 22 premiere.
- 1997 Weimar, Kunstfest, with Handspring Puppet Company, conception and direction of *Ubu and the Truth Commission*, June 17 premiere.
- 1998 Brussels, Luna Théâtre, with Handspring Puppet Company, direction of and animation for *Il Ritorno di Ulisse* (based on the opera by Claudio Monteverdi), May 9 premiere.

LEE BUL

In her sculptures, installations, and performances, artist Lee Bul investigates gender issues, new technologies, and conceptions of femininity in both Asian and Western cultures. The daughter of South Korean political dissidents, Lee was raised to challenge sanctioned roles. Feeling constricted within the conservative Korean art community, Lee began to explore alternative forms of artistic expression that were grounded in her personal experiences as a woman in a Confucian society, a culture that upholds the dominant authority of men and the silence of women.

In the late 1980s, Lee garnered attention for her performances examining the actual physical and psychological suffering endured by women. In the highly personal work *Abortion* (1989), Lee hung upside down, naked and harnessed to the gallery ceiling, while telling her own experience of abortion, and intermittently reciting lines of poetry and excerpts of pop songs. At the 1994 exhibition *Woman: The Difference and the Power*, Lee

again performed naked, this time bound to a bed frame via a leather dog collar and chain, a situation she could easily escape by simply unfastening the collar (which she did not choose to do). In *Sorry for suffering—You think I'm a puppy on a picnic?* (1990), a performance that took place over the course of twelve consecutive days in a variety of mostly public places ranging from Kimpo airport in Seoul to the streets of downtown Tokyo, Lee donned a costume of soft sculpture that distorted the female form by appending limbs and entrail-like forms. These soft sculptures, worn as costumes or exhibited as objects, comment upon the artificial ideals of physical feminine sensuality that are reinforced by images in the Western press that have infiltrated Asian society. Lee's materials and techniques—sequins, sewing, ornamentation—reflect those of traditional women's handicrafts and her memories of her mother sewing sequins and beads onto bags as she participated in

one of the dominant cottage industries in South Korea during the 1970s. Undermining the traditional patriarchal hierarchy of materials and scale, Lee translates her artistic training in the "macho" field of sculpture—and the traditional use of steel or other hard metals—by "feminizing" large-scale forms in imposing sculptures of stuffed fabric.

This feminization of sculpture endures in her inflatable *Monuments* (1996–), works that critically examine stereotypical representations of women as well as the custom of erecting monuments (typically in celebration of men and their accomplishments). Each *Monument* bears a self-portrait modeled after the Korean souvenir "fan dance" dolls that were created to appeal to American and Japanese tourists; this inauthentic representation serves a Western fetishization of the "Oriental" female as a "Madame Butterfly"—submissive, sensual, and demure. Through scale, costume, and stance of the figure, Lee transforms the stereotype into an aggressive

character of strength and power. Audiences, which are invited to contribute to the object's monumental status by pumping it full of air using foot-pedals, participate themselves in the tradition of monument-making. As Lee notes, "all monuments are, in short, collective efforts, whether we realize it or not—so the act of the audience pumping air, collectively, to bring out this image (which is a very questionable representation of Asian femininity) . . . was not only to critique the monument as an object but also to enact the processes by which all monuments come into being."¹

In *Majestic Splendor*, Lee's series of installation works begun in 1991, a species of fish known by Koreans as *domi* are adorned with sequins and beads and displayed in individual plastic bags. The *domi* fish share the name of a tragic heroine of Korean legend who killed herself after her true love died in battle rather than accept advances from the king who had sent him to war. The title *Majestic Splendor* is a literal translation of the Korean term *Hwa Um*, which is itself

derived from the Sanskrit *Avatamska*, a primary Buddhist text that describes and celebrates the state of spiritual enlightenment reached through personal sacrifice.² With this reference, Lee points out the fine line between martyrdom and victimhood when filtered critically through a feminist lens. In a recent exhibition at the Museum of Modern Art in New York, Lee exhibited sixty-three decaying, bejeweled fish in individual Ziploc bags arranged in a grid on the wall of gallery. The decorative sequins and beadwork on each fish resembles traditional Korean bridal headdresses, while the fish itself recalls *gulbi*, a special Korean delicacy served to new mothers. The emphatic seriality and redundancy of the installation, its references to the traditional roles of wife and mother in Korean society, and its pervasive allusions to death and decay conjoined in this version of *Majestic Splendor* to create a biting satire on women's servitude in a male-dominated culture.³ During the exhibition of this work, the fish are meant to decompose entirely, leaving only the remains of



Lee Bul, *I Need You* (Monumental), 1996. Photo print on vinyl, air pumps, and toy trumpets, 472 $\frac{1}{2}$ x 196 $\frac{7}{8}$ x 196 $\frac{7}{8}$ inches (12 x 5 x 5m). Collection of the artist. Photograph by Takako Kaizuka, Courtesy of Spiral/Wacoal Art Center, Tokyo.



Lee Bul, *Crying Girl*, 1997–98. Cast silicone mixed with paint pigment, steel pipe support, and steel base, 63 x 27 $\frac{3}{16}$ x 43 $\frac{5}{16}$ inches (160 x 70 x 110 cm). Commissioned by Ssamzie, Ltd., Seoul. Photograph by Yoon Hyung-moon.

manmade materials, in a process that might serve metaphorically as a condemnation of women's universal battle against aging. With its noxious stench, the process of decay that occurs in *Majestic Splendor* inevitably—and intentionally—invokes senses other than vision. The engagement of the viewer in unexpected ways is primary to Lee's art: "What I'm trying to examine is the idea of representation and its relationship to the privileging of vision as the dominant aesthetic principle. . . . In a sense I'm trying to reverse the traditional strategies of art, to disturb the supreme position of the image."

Lee's investigation of stereotypical representations of women continues in a recent group of works, *Cyborgs* (1997–). The feminine forms derive from popular Japanese *anime* as well as from poses of iconic female figures in art history, such as Edouard Manet's *Olympia* (1863) and Sandro Botticelli's *Birth of Venus* (ca. 1480). Lee's reference to the cyborg myth invites feminist-inspired interpretations of a futuristic, post-gender, self-empowered being. At

the same time, however, missing limbs suggest technology gone awry, a particularly eerie proposal when one considers that the figures are made from silicone, a material commonly used for the artificial enhancement of women's bodies. As Lee has explained, "In regards to technology (which heretofore has been considered, in some ways, neutral, but in fact operates within a context that is still very much complicit with the prevailing ideologies), I'm trying to question who has the power to use it and what sorts of images and products are created through that power and its attendant ideologies."

Lee's work is a powerful exploration of the intersection of technology, gender, and art. By using silicone, a material often associated with artificial beauty and enhancement, she challenges the viewer to consider the implications of technology on the human body and the role of art in questioning these implications. The figures in her *Cyborgs* series are not just representations of women, but also of the complex relationship between the natural and the artificial, the human and the machine.



Lee Bul, *Myself as a Fish*, 1997 (detail). Fish, sequins, calcium permanganate, and Mylar bag. Collection of the artist.
Photograph by Robert Puglisi.

Selected one- and
two-person exhibitions

- 1997 New York, The Museum of Modern Art, *Projects 57: Bul Lee/Chie Matsui*, Jan. 23–March 25. Brochure, with essay by Barbara London.
- 1998 Seoul, Sonje Museum of Contemporary Art, *Lee Bul* [working title], Oct. 7–Nov. 1.

Selected group exhibitions

- 1988 Seoul, Total Art Museum, *Anti-Idea*.
- Seoul, Renoir Art Hall, *U.A.O.*, May 2–21. Catalogue, published by the artists' collective Museum (in Korean).
- Seoul, Korean Culture & Arts Foundation, *19th Exhibition of Hong Ik Sculpture Association*, Aug. 18–23. Catalogue, with foreword by Kim Chang-hee (in Korean).
- 1989 Seoul, Seoul Metropolitan Museum, *20th Exhibition of the Hong Ik Sculpture Association*, April 19–25. Catalogue, with foreword by Kim Chang-hee, published by Hong Ik Sculpture Association, Seoul (in Korean).
- Jang Heung, South Korea, Total Art Museum and Sculpture Park, *Korean Installation Art Festival*, July 1–Aug 31.
- 1991 Seoul, Seoul Arts Center, *DMZ: Art and Cultural Movement*, June 19–29. Catalogue, with text by Lee Bahn, published by Lee Bahn and Seoul Arts Center, Seoul (in Korean and English).
- Seoul, Jahamoon Gallery, *At the Forest of Chaos*, Sept. 17–Oct. 30. Catalogue, with texts by Lee Young-chul and Lee Young-wook (in Korean).
- 1993 Seoul, Dukwon Gallery, *Plastic Spring*, March 14–23. Catalogue, with essay by Yongwoo Lee, published by Gahseum, Seoul (in Korean and English).
- Brisbane, Australia, Queensland Art Gallery, *Asia-Pacific Triennial of Contemporary Art*, Sept. 18–Dec. 3. Catalogue.

1994 Seoul and Yongin, Hankuk Museum, *Woman: The Difference and the Power*, March 26–April 25. Catalogue, edited by Kim Hong-hee, with text by Kim Hong-hee, published by Samshingak, Seoul (in Korean and English).

Seoul, Kumho Museum, *This Kind of Art–Dish Washing*, May 24–June 1. Catalogue, with text by Lee Jung-do, published by Yeolumsa, Seoul (in Korean).

Seoul, Seoul Arts Center, *The Vision of the Next Generation*, July 5–16. Catalogue, with texts by Yoon Jin-sup, Lee Young-jay, et al. (in Korean).

Taejon, South Korea, Recycling Art Pavilion, Expo Science Park, *Technology, Information, and Environment*, Aug. 7, 1994–Aug. 6, 1995. Catalogue, with text by Yongwoo Lee, published by Taejon Expo, Taejon (in Korean and English).

Toronto, A Space, *Unforgiven*, Nov. 5–Dec. 17.

1995 Seoul, Seoul Sonje Museum, *Ssack*, May 19–Sept. 1. Catalogue, with texts by Kim Sun-jung and Kim Su-gi, published by Sonje Museum of Contemporary Art, Seoul (in Korean and English).

Osaka, Kirin Plaza, *New Asian Art Show*, July 20–Aug. 3. Catalogue, with texts by Tani Arata, Yoon Jin-sup, et al., published by Committee of International Contemporary Art, Tokyo (in Japanese and English). Traveled to Tokyo, Japan Foundation Forum, Aug. 23–Sept. 5.

Kwangju, *Kwangju Biennale: Korean Contemporary Art*, Sept. 20–Nov. 20. Catalogue, with essays by Chang Suk-won, Suh Sung-rok, and Yun Jin-sup (in Korean and English).

Stuttgart, SüdwestLB Forum, *6. Triennale Kleinplastik 1995: Europa-Ostasien*, Oct. 14, 1995–Jan. 14, 1996. Catalogue, with essays by Rainer Fuchs, Lóránd Hegyi, Edwin Lachnit, Sabine Schaschl, et al., published by Cantz, Ostfildern-Ruit.

Edinburgh, The Fruitmarket Gallery, *Information and Reality*, Oct. 28–Dec. 2. Catalogue, with essay by Yongwoo Lee.

1996 Tokyo, Spiral/Wacoal Art Center, *Join Me!*, Sept. 10–23.

1997 Lyon, Halle Tony Garnier, *4e Biennale de Lyon*, July 9–Sept. 24. Catalogue, with essays by Hannes Böhringer, Olivier Kaepelin, Cecilia Livererio Lavelli, and Thierry Prat and Thierry Raspail.

Toronto, The Power Plant, *Fast Forward: The Vibrant Art Scene of the Republic of Korea*, Sept. 26–Dec. 21. Catalogue, with essays by Louise Dompierre and Park Shin-eui.

Vienna, Wiener Secession, *Cities on the Move*, Nov. 26, 1997–Jan. 18, 1998. Catalogue, edited by Hou Hanru and Hans-Ulrich Obrist, with texts by Duangrit Bunnag, Desmond Hui, Lee Weng Choy, et al. (in English with French insert). Traveled to Bordeaux, capcMusée d'Art Contemporain, June 4–Aug. 30, 1998.

Performances

1989 Seoul, National Museum of Contemporary Art, *Cravings*, performance as part of the exhibition *The Groping Youth*, March 26–April 23. Catalogue, with text by Yu June-sang (in Korean and English).

Seoul, Dong Soong Art Center, *Abortion*, Oct. 28. Catalogue, *Korea and Japan Performance Festival*, with foreword by Park Chang-su, published by Korea Performance Art Association, Seoul (in Korean, Japanese, and English).

1990 Seoul, Kimpo Airport, *Sorry for suffering–You think I'm a puppy on a picnic?*, twelve-day performance continuing to following venues: Narita Airport, Tokyo; Downtown Tokyo; Dokiwaza Theater, Tokyo, Nov. 1–12. Catalogue, *Japan and Korea Performance Festival*, with foreword by Nakahara Yusutke, published by Committee of the Japan and Korea Performance Festival, Tokyo (in Japanese and Korean).

1992 Seoul, Live House Nanjang, *Year of Ears: Diagramming II*, June 26 and 27. Catalogue, *Year of Ears in Seoul*, with foreword by Kim Duk-soo, published by Ahn Graphics, Seoul.

Seoul, Sagak Gallery, *Diet: Diagramming III*.

1993 Tokyo, Kunitachi Art Hall, *Impromptu Amusement*.

Tokyo, Proto Theater, *Conversation*.

PIPILOTTI RIST

Pipilotti Rist's remarkable single-channel video *I'm Not the Girl Who Misses Much* (1986) sets the terms for all her subsequent work incorporating the moving image. A deliberately stylized take-off from the slickly packaged porno-pop of MTV, this video "clip" shows the artist—red-lipped and bare-breasted—performing a frenzied dance to a soundtrack of her singing an endlessly repeated refrain from John Lennon's song "Happiness is a Warm Gun." Entirely out of focus, but alluring and provocative in its blurred state, the video steadily accelerates—reaching a fever-pitch of visual discord and shrieking sound effects—until it freezes, slows down, and further dissolves before racing ahead once again in hyper-fast-forward mode. The camera does not function here as a passive recording eye, imitating our role as couch-bound television voyeur. Rather, it actively disrupts and confuses the viewing experience through intentional technological glitches, seemingly capricious jump-cuts, and erratic tonal

shifts. What begins as a playful, even coquettish satire on the commodified eroticism of television's music videos and their barely concealed sexism turns into a more defiant statement of female empowerment. Usurping the opening line of Lennon's pop tune—"She's not a girl who misses much"—and changing the pronoun from third to first person, Rist claims this ballad as her own. Ever alert and always observing the interpersonal dynamics of daily life, she stakes out an aesthetic territory in which women are in control of their own (self-)imagery, maybe even their own fates. Hysterical antics and manic behavior are inescapable parts of Rist's narratives. In fact, mutability is embraced as a necessary component of the liberatory attitude infusing her entire production.

Leaping ahead eleven years to consider the video installation *Ever is Over All*, which premiered at the 1997 Venice *Biennale*, the thematic trajectory of Rist's ongoing project becomes exquisitely clear. Composed of two

lush, colorful projections on abutting walls, the video portrays a spirited story of feminine rebelliousness. A young woman wearing a Cinderella-blue, taffeta dress is seen lilting down an urban street swinging a large, plume-like flower. The floral motif is echoed in the adjacent projection, in which the camera pans across and through fields of wild flowers, caressing petals and pistils along the way. The woman's sauntering gait is keyed to a lyrical soundtrack composed by Rist, whose own six-year stint with the all-girl rock band Les Reines Prochaines (The Next Queens) has greatly inspired the distinctive presence of music in her videos. With each swing of her magic flower, our protagonist strikes a car parked along the sidewalk and, much to her amusement and delight, shatters its window. A policeman seen approaching from afar will surely apprehend such a menace to public property. But once the two are face to face, the policeman, who turns out to be female, merely tips her hat in soli-

clarity and approval. What functioned in Rist's earlier work as a sassy deconstruction of the music-video genre has become in *Ever is Over All* a wholly new invention: the video fairy tale with feminist undertones. While the impulse behind this fablelike piece is deeply critical, its tone is softer, more seductive, than the earliest work. Rist has not lost her edge, however. Her utopian visions of sensual indulgence and physical pleasure inevitably have a darker side, one in which desire and its emotional dangers are addressed.

Taped almost entirely underwater, Rist's mesmerizing, dual-screen *Sip My Ocean* (1996) offers a sybaritic "fish-eye" view of swaying seaweed gardens and coral kingdoms. A bikini-clad woman is seen intermittently cavorting in the waves; her obvious pleasure and sense of self-containment is transmitted to the viewer as part of a kaleidoscopic, cinematic narrative about longing, desire, and dreams of fulfillment. The video is projected in duplicate as mirrored reflections on two adjoining walls, with the corner between

them an immobile seam around which psychedelic configurations radiate and swirl. Choreographed to a soundtrack of the artist alternately crooning and hysterically shrieking Chris Isaak's love song "Wicked Games," *Sip My Ocean* disturbs as much as it seduces, leaving one to wonder if there might be trouble in this aquatic paradise. Desire, after all, always demands an "other," one who may or may not yield to the embrace.

As a feminist who denies the existence of a specifically "feminist art" per se,¹ Rist espouses pure female embodiment as a vehicle for psychological and physical emancipation from the inequities of gender difference. Her saturated, ever-mutating imagery imparts a polymorphous pleasure in the physical—a quality in the work that is further enhanced by the fact that she regards the camera as an extension of her own body and its sensations.² This is particularly apparent in the video *Pickelporno* (*Pimple Porno*, 1992), in which the artist has attempted to make visually manifest the



Pipilotti Rist, *Ever is Over All*, 1997. Still of video installation. Edition of three. Photograph courtesy of the artist and Galerie Hauser & Wirth, Zurich.



Pipilotti Rist, *In the Wolf and Goat Skin: Misses March*, 1986. Still from single-channel videotape. Unlimited edition.
Photograph courtesy of the artist.

sensate experiences of sex. By attaching a miniature camera to the end of a long stick, Rist records—in slow motion and intense close-up—an erotic encounter between a man and a woman, whose utterly intertwined and supple bodies are shown interspersed with images of floating flowers and ripe fruits. The pervasive sensuality of *Sip my Ocean* and *Pickelporno*, with their hallucinogenic special effects and fluid rhythms, suggests the ever-elusive state of *jouis-sance*—unadulterated, inexhaustible, pre-Oedipal pleasure. This metaphoric realm imagines a body with no boundaries, a body with multiple and autonomous erogenous zones, a body in full possession of its own desire (however ephemeral this condition might be).³ Although simultaneously affirmative and flippant, alluring and cautionary, Rist's work never belittles corporeal or cerebral pleasure. "Rites, meditation, and ecstasy," she exclaims, are all "duties I attribute to art."⁴

Nancy Spector

1. J. Rist, *Unverdorbenes Meeres- & Landvolk* (Munich: Schöningh, 1990), 2.
2. J. Rist, *Unverdorbenes Meeres- & Landvolk* (Munich: Schöningh, 1990), 2.
3. J. Rist, *Unverdorbenes Meeres- & Landvolk* (Munich: Schöningh, 1990), 2.
4. J. Rist, *Unverdorbenes Meeres- & Landvolk* (Munich: Schöningh, 1990), 2.



Pipilotti Rist, *Video Porno* (*Pimple Porno*), 1992. Still from single-channel videotape. Unlimited edition. Photograph courtesy of the artist.

Selected one-person exhibitions

- 1989 St. Gallen, Kunsthalle St. Gallen, *Die Tempodrosslerin saust* (a collaboration with Muda Mathis and Les Reines Prochaines), June 23–Aug. 19. Brochure.
- 1994 St. Gallen, Kunstmuseum St. Gallen, *I'm Not the Girl Who Misses Much: Ausgeschlafen, frisch gebadet und hochmotiviert*, Nov. 12, 1994–Jan. 8, 1995. Catalogue, with essays by Konrad Bitterli, Jacqueline Burckhardt and Bice Curiger, Christoph Doswald, and Birgit Kempker, and text by the artist (in German with English supplement). Traveled to Graz, Austria, Neue Galerie am Landesmuseum Joanneum, June 2–July 2, 1995; Hamburg, Kunstverein in Hamburg, Sept. 8–Oct. 22, 1995.
- 1996 Geneva, Centre d'Art Contemporain, *Shooting Divas*, May 28–Sept. 29.
- Chicago, Museum of Contemporary Art, *Pipilotti Rist: Sip My Ocean*, July 2–Aug. 25. Catalogue, with essay by Dominic Molon.
- Baden-Baden, Staatliche Kunsthalle Baden-Baden, *The Social Life of Roses or Why I'm Never Sad* (project with Samir), Nov. 17, 1996–Jan. 5, 1997. Videotape catalogue. Traveled to Solothurn, Switzerland, Kunstmuseum Solothurn, Jan. 22–March 23, 1997; Munich, Museum Villa Stuck, April 24–June 29, 1997.
- 1998 Berlin, Nationalgalerie im Hamburger Bahnhof Museum für Gegenwart, *Pipilotti Rist*, March 14–June 1. Catalogue, with essays by Bernhard Bürgi, Alessandra Galasso, Gerald Matt, Britta Schmitz, and Immo Wagner-Douglas (in German). Will travel to Vienna, Kunsthalle Wien, June 26–Aug. 30; Grenoble, Le Magasin, Centre National d'Art Contemporain, Sept. 12, 1998–Jan. 5, 1999; Zurich, Kunsthalle Zürich, Jan. 17–March 15, 1999.
- Hartford, Wadsworth Atheneum, *Matrix 136: Pipilotti Rist*, May 5–Sept. 9. Brochure, with essay by James Rondeau.

Selected group exhibitions

- 1992 Genoa, Museo d'Arte Contemporanea di Villa Croce, *Frammenti Interfacce Intervalli: Paradigmi della Frammentazione nell'Arte Svizzera*, April 8–June 28, Pipilotti Rist's installation at Studio Leonardi V-Idea. Catalogue, with essay on the artist by Viana Conti, published by Costa & Nolan, Genoa.

- 1993 Glarus, Switzerland, Kunsthaus Glarus. *A la Recherche du temps présent*. April 24–June 13. Catalogue, with essay on the artist by Karin Frei and Betty Stocker, published by Kunsthaus Glarus and Schwabe & Co. AG, Basel.

Venice, La Biennale di Venezia. *XLV Esposizione Internazionale d'Arte*. June 14–Oct. 10. Catalogue, in two volumes, with essays by Francesco Bonami, Jeffrey Deitch, Mathilde Krim, et al. (in English and Italian), published by Marsilio Editori, Venice. Additional catalogue, for *Aperto '93: Emergency/Emergenza*, with essays by Akira Asada, Francesco Bonami, Achille Bonito Oliva, et al. (in English and Italian), published by Giancarlo Politi Editore, Milan.

- 1994 Salzburg, Salzburger Kunstverein. *Suture—Phantasmen der Vollkommenheit*. April 20–May 29. Catalogue, with essays by Parveen Adams, Silvia Eiblmayr, and Kaja Silverman (in German and English).

Munich, Kunstverein München. *Oh Boy, It's a Girl!*. July 19–Sept. 11. Catalogue, with essays by Marie-Luise Angerer, Nicola Bongard, Manfred Hermes, et al. (in German and English). Traveled to Vienna, Kunstraum Wien, Sept. 16–Oct. 15.

- 1995 Zurich, Kunsthaus Zurich. *Zeichen & Wunder: Niko Pirosmanni (1862–1918) und die Kunst der Gegenwart*. March 31–June 18. Catalogue, with essays by Bice Curiger, Jim Lewis, Thomas McEviley, et al., published by Cantz, Ostfildern-Ruit (in German and English). Traveled to Santiago de Compostela, Centro Galego de Arte Contemporanea, July 20–Oct. 20.

Amsterdam, Stedelijk Museum. *Wild Walls*. Sept. 15–Oct. 29. Catalogue, with essay by Leontine Coelewij and Martijn van Nieuwenhuyzen (in Dutch and English).

Paris, Musée National d'Art Moderne, Centre Georges Pompidou. *Fémininmasculin—Le Sexe de l'art*. Oct. 24, 1995–Feb. 12, 1996. Catalogue, with essays by Marie-Laure Bernadac, Thomas McEviley, Juan Antonio Ramirez, et al., published by Gallimard/Electa, Paris.

- 1996 Humlebaeck, Louisiana Museum of Modern Art. *NowHere*. May 15–Sept. 8. Catalogue in two volumes: volume one: essays on "Get Lost" section of exhibition by Anneli Fuchs and Lars Grambye (in Danish and English); volume two: essays by Maurice Blanchot, Fuchs and Grambye, Henrik List, Niels Lyngso, and Simon Sheikh (in English).

Weimar, Ehemaligen Landesmuseum and Schlossmuseum, *Nach Weimar*, June 26–July 28. Catalogue, with essays by Klaus Biesenbach, Joshua Decker, Michelle Nicol, Hans-Ulrich Obrist, Nicolas Schaffhausen, et al. (in German and English).

- 1997 Nuremberg, Kunsthalle Nürnberg, *Ein Stück vom Himmel–Some Kind of Heaven*, Feb. 20–April 13. Catalogue, with essays by Eva Meyer-Hermann and Jon Savage and interview with the artist by Sadie Coles. Traveled to London, South London Gallery, June 4–July 13; and Manchester, Cornerhouse, Nov. 22–Dec. 21.

New York, Guggenheim Museum SoHo, *Rooms with a View: Environments for Video*, April 16–June 15. Brochure, with essay by John G. Hanhardt and Nancy Spector.

Venice, La Biennale di Venezia, *XLVII Esposizione Internazionale d'Arte: Passato, Presente, Futuro*, June 15–Nov. 9. Catalogue, with essays by Jean-Christoph Amman, Carlos Basualdo, Francesco Bonami, Germano Celant, et al., published by Electa, Elemond Editori Associati (Italian and English editions).

Lyon, Halle Tony Garnier, *4e Biennale de Lyon*, July 9–Sept. 24. Catalogue, with essays by Hannes Böhringer, Olivier Kaeppelin, Cecilia Livererio Lavelli, and Thierry Prat and Thierry Raspail.

Kwangju, Kwangju Biennale Art Hall, *Kwangju Biennale 1997: Unmapping the Earth, Speed/Water*, Sept. 1–Nov. 27. Catalogue, with essays by Nestor Garcia Canclini, Lawrence Grossberg, Friedrich Kittler, John Rajchman, et al.

Basel, Museum für Gegenwartskunst, *Check-in! Eine Reise im Museum für Gegenwartskunst*, Oct. 4, 1997–March 8, 1998. Catalogue, with essay by Theodora Vischer.

- 1998 Toronto, Ydessa Hendeles Art Foundation, *Realities*, opened June 6.

LORNA SIMPSON

Lorna Simpson's work is marked by a reductive aesthetic, a result of her early training in documentary photography and graduate studies within an environment dominated by Conceptual art. She strives to capture her subject with efficiency, allowing a gesture or pose, a phrase or snippet of conversation to suggest meaning. Yet, these images and words often reveal unexpected messages, demonstrating to viewers that they should not rely on their preconceptions about identity. The text that accompanies the image prompts the consideration that the photograph is not a purely objective representation but is influenced by the context in which it was made as well as by the viewer's reading of it. Simpson highlights the layers of meaning resulting from the image, the text, and the cultural conditioning of the audience.

In her early works, Simpson pairs photographic portraits with text, often presenting the figure of an African American woman, simply dressed in a white shift or black dress and placed in

a stark environment that reveals nothing about her history or personality. The traditional probe of the psychological state of the subject through the eyes—the windows to the soul—is denied, the face either obscured or the figure seen from the back. Simpson does not allow entry into the interior of the subject, further silencing a figure who is so often unheard in a racist, patriarchal society. The power of the viewer's gaze is disrupted, and the typical role of the voyeur is disallowed; as one author notes, "Our curiosity about who this woman is is reflected back onto us."¹ Of interest to Simpson is a genre of nineteenth-century documentary photographs that strove to translate physical traits into social-science data pertaining to race and class, and thereby establishing definitions of the "other."² Simpson questions the possibility of such categorization as well as representations of women that tend to eroticize their bodies.

The restraint of the photographed figure in gesture and pose often stands

in contrast to the anger, fear, or pain expressed in the text. In opposition to typical strategies of documentary photography, the subject reveals little while the text often represents an authentic, individual voice. These voices address concerns that are primary to Simpson's work: gender and sexuality, ethnic identity, surveillance, the legacy of racial history. *Figure* (1991) is an example of Simpson's sophisticated use of language, often playing with the sounds and meanings of words to make a poignant statement. The title refers to the woman in the photograph as well as to the phrases that surround it, almost all of which are assumptions of suspicion typical of a racist society.

By 1995, Simpson began to dispense with direct representations of the human figure photographed in a studio setting. One series of this period includes images of curiously unoccupied public and private sites, including a park, a bedroom, and a skyscraper. The black-and-white photographs are silkscreened on a grid of felt panels

that are pinned to the wall. The seepage of the ink into the felt and the softness of the surface lends a more ephemeral, ghostlike quality to the setting. A fragmentary text, part of a narrative, monologue, or conversation, accompanies the image, indicating unseen action that is taking or has taken place within the scene. The viewer feels like a surreptitious partner in some act of indiscretion, privy to something not intended for public knowledge. The text for *The Clock Tower* (1995) reads:

He can hear sighs and conversations of people
collecting in the hall waiting for elevators, heading
out of the building, the telephone rings.

"Good, I hoped that you were still here."

"Yeah, well I thought that it might be you."

"Where do you want to meet?"

"Well, they are still under construction on the 15th

floor and the union guys are out of there by now
and I think they have finished a few of the offices
with good views. Wait a second . . . I don't hear the
muffled power tools. Want to go there?"

"Sure, I have not been down there as yet."

"What about the roof top conference room? Was
there anything scheduled today?"

"I don't think so, but we will have to take the
stairs to get up there . . . the west staircase is always
an option a little later if you still have work to do."

"Naw, I'm almost finished."

"What time do you have?"

"8:20."

"I'll meet you in the hall at a quarter to."

"Okay."

"Bye."

The texts hint at illicit sexual encounters, voyeuristic plea-



Lorna Simpson, *Call Waiting* #6, 1997. Gelatin-silver print, and text, 22 1/2 x 18 1/2 inches (57.2 x 47 cm) framed. Edition of twelve. Courtesy of Sean Kelly Gallery, New York. Photograph courtesy of Sean Kelly Gallery. Text: call for her 4:33 pm



Lorna Simpson, *The Clock Tower*, 1995. Serigraph on felt panels, and text (quoted in entry); twelve panels, 33 1/2 x 22 1/2 inches (85.1 x 57.2 cm) each; 100 1/2 x 90 inches (255.3 x 228.6 cm) overall. Edition of three. Courtesy of Sean Kelly Gallery, New York. Photograph courtesy of Sean Kelly Gallery.

tures, and other transgressive activities and, together with the desolation of the images, lend an aura of melancholic longing to the works.

Recently, Simpson has delved into film installations, which seem a natural progression from her technique of pairing image and text. *Interior/Exterior, Full/Empty* (1997), which was developed during a residency at the Wexner Center for the Arts, Columbus, presents a fractured narrative of seven projections, including one silent scene observing people on a wooded riverbank from afar and six domestic rooms, in which conversations, both mundane and intriguing, occur. Though the structure and settings are carefully determined, Simpson worked with a mix of professional actors and students and allowed much of the conversation to be improvised. Each domestic scene is animated one at a time by characters fading in and out of the setting. As the figures appear, the audience overhears fragments of conversations about relationships and deception and is teased into estab-

lishing the connections between these individuals, although the circle of relationships is never defined and the complete narrative is never revealed. Like the felt pieces, a feeling of voyeurism pervades as the viewer is inserted into the midst of the activity projected onto the surrounding walls.

Simpson's next film project, *Call Waiting* (1997), features telephone conversations of people whose interrelations are slowly unveiled as callers interrupt each other via the technology of "call waiting." With her characters speaking a multitude of languages, as Simpson explains, she "wanted to do a piece that talked about a layering of the way people live" and the layers of language within which one lives, particularly in an urban community; "I felt call waiting was a nice vehicle for expressing how we operate among all these different languages."³ With the growing ease of communication, technology has provided greater access to information about private lives, yet still individual worlds overlap in unknown ways.

Memory is a motif in *Recollection* (1998), a single-projector film installation premiering in this exhibition. Memory has played a role throughout Simpson's work as she has sought to represent the truth of an African American woman's experience, to recapture her history. As bell hooks has noted, Simpson "invites us to consider the production of history as a cultural text, a narrative uncovering repressed or forgotten memory."⁴ *Recollection* captures the particular play of memory as characters debate their differing perspectives on the past.

1. *Recollection*, film installation, 1998. Film, projector, 10 minutes. © Lorraine Simpson. *For the Sake of the View*, 1998. Oil on canvas, 100 x 100 cm. Simpson, Myself (1998).
2. *Recollection*, film installation, 1998. Film, projector, 10 minutes. © Lorraine Simpson. *For the Sake of the View*, 1998. Oil on canvas, 100 x 100 cm. Simpson, Myself (1998).
3. *Recollection*, film installation, 1998. Film, projector, 10 minutes. © Lorraine Simpson. *Bomb*, 1998. Oil on canvas, 100 x 100 cm. Simpson, Myself (1998).
4. *Recollection*, film installation, 1998. Film, projector, 10 minutes. © Lorraine Simpson. *For the Sake of the View*, 1998. Oil on canvas, 100 x 100 cm. Simpson, Myself (1998).



figured the worst

figured on all the times there
was no camera

he was disfigured

figured there
would be no reaction

figured legality had nothing
to do with it

figured she was suspect

figured he was suspect

figured someone had been there
because the door was open

Lorna Simpson, *Figure*, 1991. Gelatin-silver print, and eight plastic plaques, 73 x 82 1/2 inches (209.6 x 185.4 cm) overall. Edition of three. Courtesy of Sean Kelly Gallery, New York. Photograph courtesy of Sean Kelly Gallery.

Selected one-person exhibitions

- 1990 Long Beach, California, University Art Museum, California State University, *Centric 38: Lorna Simpson*, Jan. 30–April 6. Brochure, with essay by Yasmin Ramirez Harwood. Traveled to Berkeley, University Art Museum, May 2–July 1; Portland, Oregon, Portland Museum of Art, *Perspectives 15: Lorna Simpson*, July 19–Sept. 30, brochure, with text by John Weber; and Ann Arbor, University of Michigan Museum of Art, Oct. 19–Dec. 2.
- New York, The Museum of Modern Art, *Projects 23: Lorna Simpson*, July 6–Aug. 26. Brochure, with essay by Jennifer Wells.
- 1992 Chicago, Museum of Contemporary Art, *Lorna Simpson: For the Sake of the Viewer*, Nov. 21, 1992–March 14, 1993. Catalogue, with essays by Saidiya V. Hartman and Beryl J. Wright. Traveled to Honolulu, The Contemporary Museum, June 8–Aug. 1, 1993; Cincinnati, Ohio, The Contemporary Arts Center, Sept. 5–Nov. 7, 1993; Seattle, Henry Art Gallery, University of Washington, Nov. 24, 1993–Feb. 6, 1994; and New York, The Studio Museum in Harlem, Feb. 25–April 30, 1994.
- 1993 Houston, Texas, Contemporary Arts Museum, *Works by Lorna Simpson*, March 20–May 30.
- 1994 New York, Whitney Museum of American Art at Phillip Morris, *Standing in the Water*, Jan. 19–March 25. Brochure, with interview by Thelma Golden.
- 1995 Vienna, Wiener Secession, *Lorna Simpson*, Oct. 20–Nov. 26. Catalogue, with essay by bell hooks (in German and English).
- 1997 Columbus, Ohio, Wexner Center for the Arts, The Ohio State University, *Lorna Simpson: Interior/Exterior, Full/Empty*, Sept. 19, 1997–Jan. 4, 1998. Catalogue, with essay by Sarah J. Rogers.

Selected group exhibitions

- 1985 New York, Alternative Museum, *Seeing Is Believing? Photo Generated Artworks*, Dec. 7, 1985–Jan. 11, 1986. Catalogue, with essay by Allan I. Ludwig.
- 1988 Boston, The Institute of Contemporary Art, *Utopia Post Utopia*, Jan. 29–March 27. Catalogue, with essays by Fredric Jameson, Alice Jardine, David Joselit, Eric Michaud, Abigail Solomon-Godeau, and Elisabeth Sussman.

Boston, The Institute of Contemporary Art and Museum of Fine Arts, *The BiNATIONAL: American Art of the Late 80s/German Art of the Late 80s*. Sept. 23–Nov. 27. Catalogue, with essays by Thomas Crow and Lynne Tillman, and interview with the artist by Trevor Fairbrother, published by DuMont Buchverlag, Cologne (in English and German). Traveled to Dusseldorf, Städtische Kunsthalle, Kunstsammlung Nordrhein-Westfalen and Kunstverein für die Rheinlande und Westfalen, Dec. 10, 1988–Jan. 22, 1989; Bremen, Kunsthalle Bremen and Gesellschaft für aktuelle Kunst, Feb. 5–March 27, 1989; Stuttgart, Württembergischer Kunstverein, April 12–June 4, 1989; and Helsinki, Ateneum, Jan. 24–March 4, 1990.

- 1989 New York, Studio Museum in Harlem, *Constructed Images: New Photography*, July 2–Sept. 24.

New York, Whitney Museum of American Art, *Image World: Art and Media Culture*, Nov. 8, 1989–Feb. 18, 1990. Catalogue, with essays by John G. Hanhardt, Marvin Heiferman, and Lisa Phillips.

- 1990 New York, The New Museum of Contemporary Art, Museum of Contemporary Hispanic Art, and The Studio Museum in Harlem, *The Decade Show: Frameworks of Identity in the 1980s*, May 12–Aug. 19. Catalogue, with essays by Julia P. Herzberg, Eunice Lipton, Sharon F. Patton, Gary Sangster, Laura Trippi, et al.

Venice, La Biennale di Venezia, *XLIV Esposizione Internazionale d'Arte: Aperto '90*, May 27–Sept. 30. Catalogue, with essays by Renato Barilli, Bernard Blistène, Michael Grauer, Wenzel Jacob, Linda Shearer, et al., published by Fabbri Editore, Milan (Italian and English editions).

- 1991 New York, Whitney Museum of American Art, *1991 Biennial Exhibition*, April 2–June 30. Catalogue, with essays by Richard Armstrong, John G. Hanhardt, and Lisa Phillips.

Charleston, South Carolina, Spoleto Festival U.S.A., *Places with a Past: New Site-Specific Art at Charleston's Spoleto Festival*, May 24–Aug. 4. Catalogue, with essays by Mary Jane Jacob, John McWilliams, and Theodore Rosengarten, published by Rizzoli, New York.

Indianapolis, Indiana, Indianapolis Museum of Art, *Power: Its Myths and Mores in American Art 1961–1991*, Sept. 5–Nov. 3. Catalogue, with essays by Anna C. Chave, Holliday T. Day, George Marcus, Castou Roberts, and Brian Wallis. Traveled to Akron, Ohio, Akron Art Museum, Jan. 18–

March 21, 1992; and Richmond, Virginia Museum of Fine Arts, May 11–July 12, 1992.

Philadelphia, Institute of Contemporary Art, University of Pennsylvania, *Devil on the Stairs: Looking Back on the Eighties*, Oct. 4–Jan. 5, 1992. Catalogue, with essays by Peter Schjeldahl and Robert Storr. Traveled to Newport Beach, California, Newport Harbor Art Museum, April 16–June 12, 1992.

New York, Alternative Museum, *Artists of Conscience: 16 Years of Social and Political Commentary*, Nov. 6, 1991–Jan. 25, 1992. Catalogue, with essays by Luis Camnitzer, Lucy R. Lippard, Margot Lovejoy, Keith Morrison, and Lowery Stokes Sims.

- 1992 Santa Barbara, University Art Museum, University of California, *Mistaken Identities*, Nov. 11–Dec. 20. Catalogue, with essay by Abigail Solomon-Godeau. Traveled to Essen, Germany, Museum Folkwang, Feb. 11–March 31, 1993; Graz, Austria, Forum Stadtpark, April 29–May 30, 1993; Bremen, Germany, Neues Museum Weserberg Bremen, June 6–Aug. 18, 1993; and Humlebaek, Louisiana Museum of Modern Art, Sept. 17–Nov. 14, 1993.

Sydney, Ninth Biennale of Sydney, *The Boundary Rider*, Dec. 15, 1992–March 14, 1993. Catalogue, with essays by Stephen Bann, Ian Burn, Charles Merewether, Juan Muñoz, and John Welchman.

- 1993 New York, The New Museum of Contemporary Art, *In Transit*, Jan. 15–April 11. Brochure.

Bonn, Bonner Kunstverein, *Überleben*, Dec. 6, 1993–Feb. 6, 1994. Catalogue, with essays by Cornel Biereus, Boris Groys, and Annelie Pohlen (in German and English).

- 1994 Los Angeles, UCLA Wight Art Gallery, *Bad Girls West*, Jan. 25–March 20. Catalogue, *Bad Girls*, with essays by Linda Goode Bryant, Cheryl Dunye, Marcia Tanner, and Marcia Tucker, published by The New Museum of Contemporary Art, New York, and The MIT Press, Cambridge, Mass.

New York, The Museum of African Art, *Western Artists/African Art*, May 5–Aug. 7. Catalogue, with essays by Jack Flam, Daniel Shapiro, and Susan Vogel.

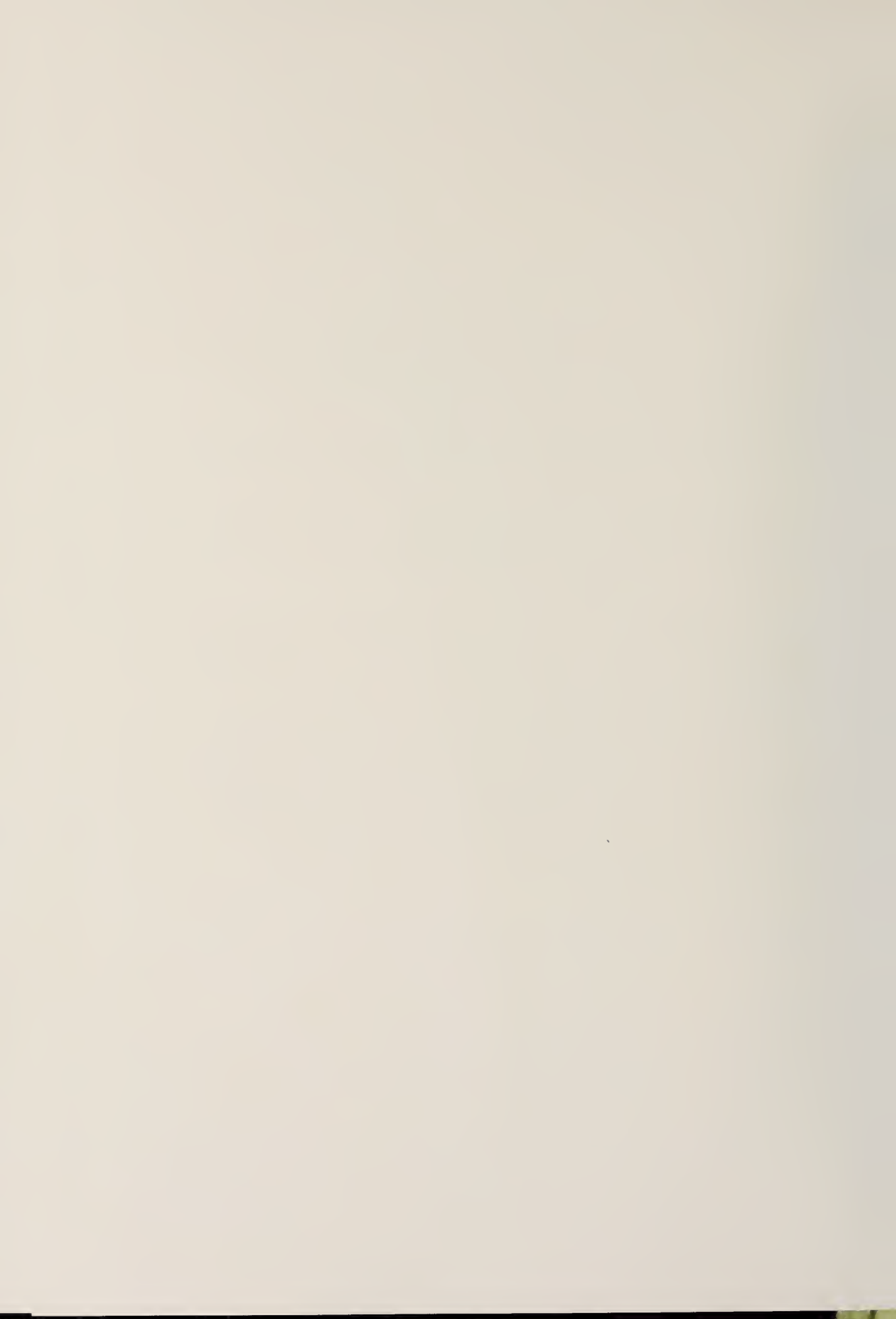
New York, Whitney Museum of American Art, *Black Male: Representations of Masculinity in Contemporary American Art*, Nov. 19, 1994–March 5, 1995. Catalogue, with essays by Elizabeth Alexander, Thelma Golden, John G. Hanhardt, Greg Tate, et al.

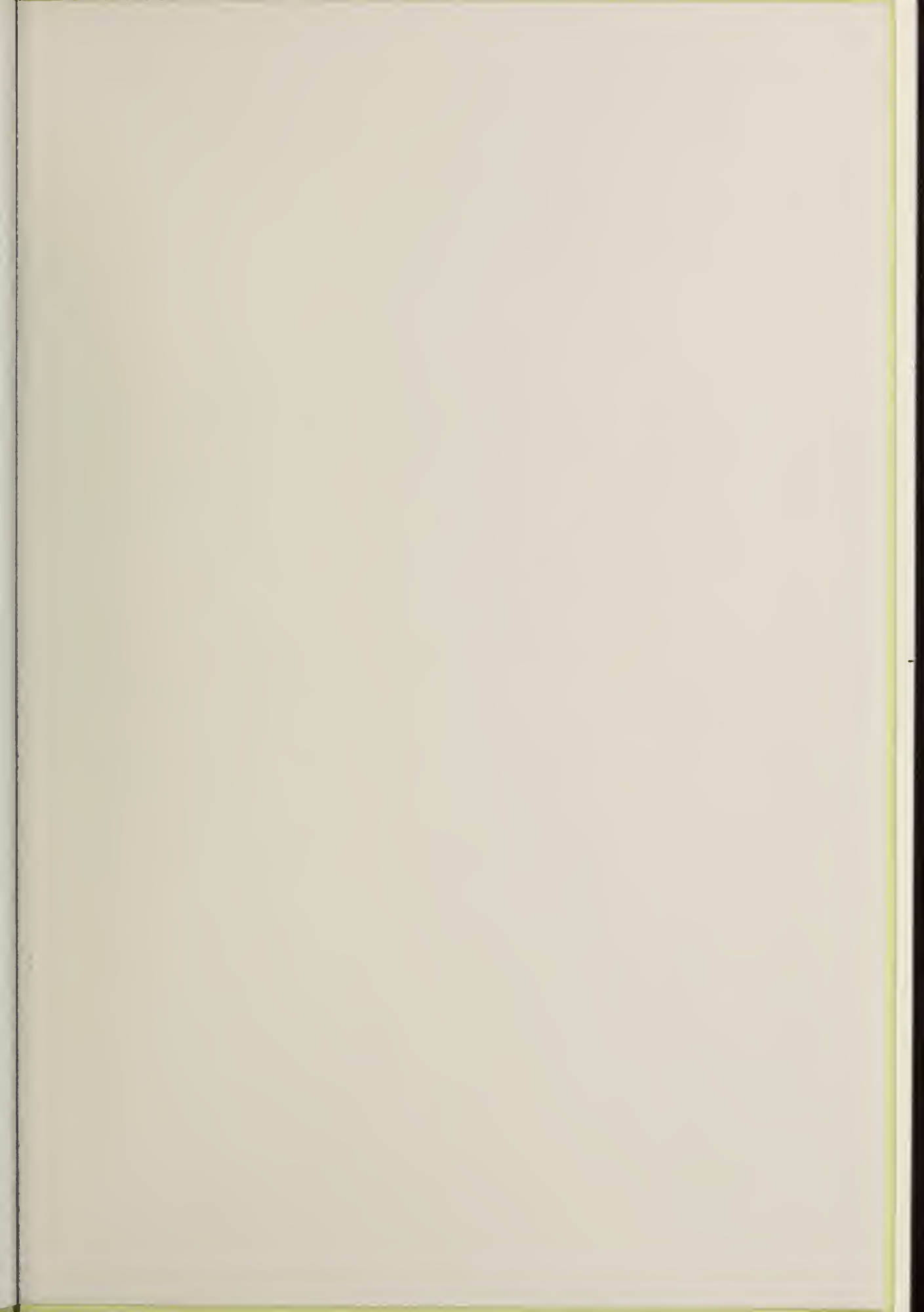
- 1995 Santa Fe, SITE Santa Fe, *Longing and Belonging: From the Faraway Nearby*, July 14–Oct. 8. Catalogue, with essays by Bruce W. Ferguson and Vincent Varga, Reesa Greenberg, Dick Hebdige, and Lucy Lippard.

- 1996 Tokyo, Tokyo Metropolitan Museum of Photography, *Gender Beyond Memory: The Works of Contemporary Women Artists*. Sept. 5–Oct. 27. Catalogue, with essays by Kasahara Michiko, Ogoshi Aiko, and Taki Koji (in Japanese and English).

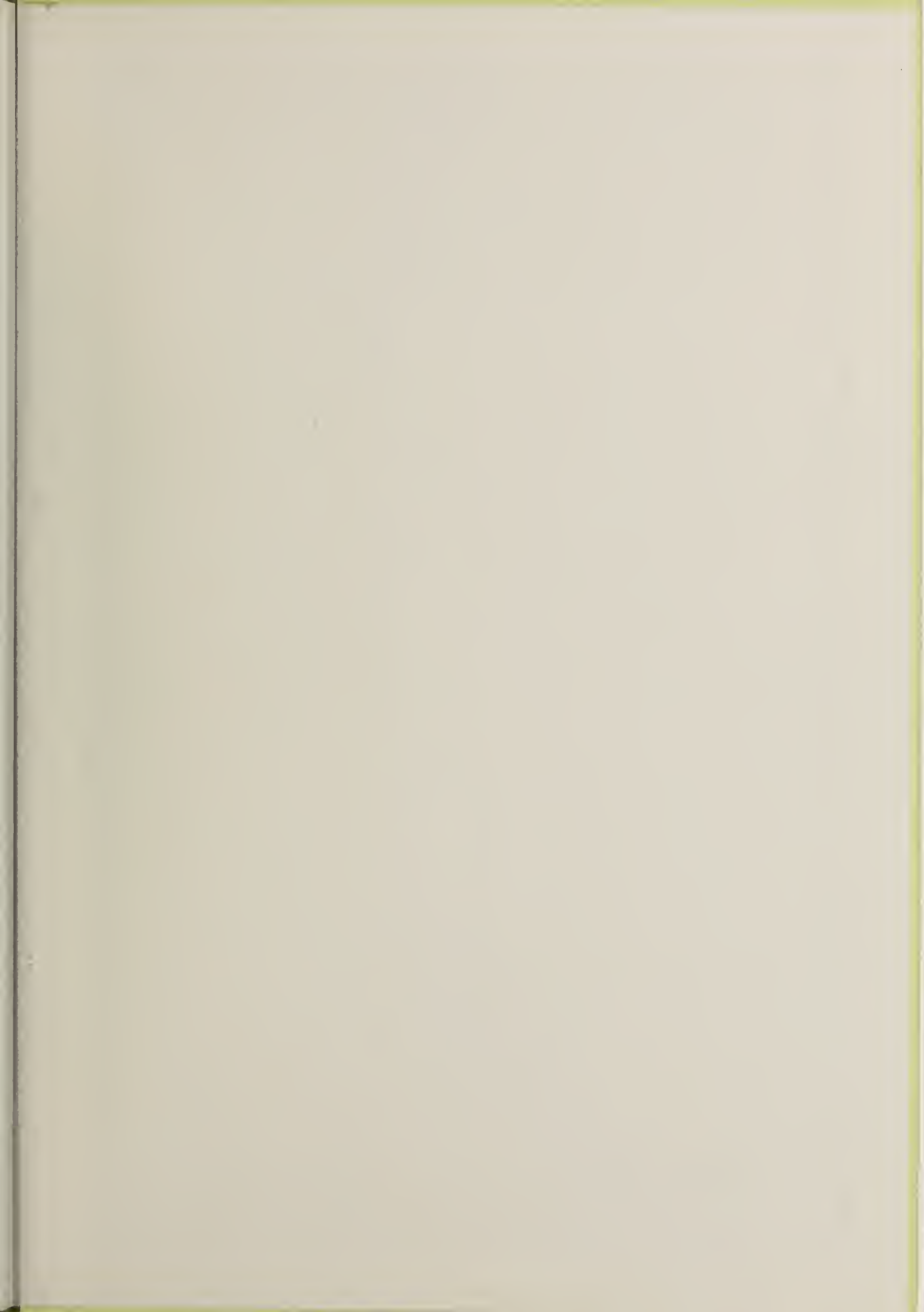
- 1997 Columbus, Ohio, Wexner Center for the Arts, *Evidence: Photography and Site*, Feb. 1–April 13. Catalogue, with essays by Mark Robbins, Sarah J. Rogers, and Lynne Tillman. Traveled to Bloomfield Hills, Michigan, Cranbrook Art Museum, Nov. 15, 1997–Jan. 4, 1998.

Johannesburg, Second Johannesburg Biennale, *Trade Routes: History and Geography: Life's Little Necessities: Installations by Women in the 1990s*, Oct. 12, 1997–Jan. 18, 1998. Catalogue, with essays by Okwui Enwezor and Octavio Zaya, Hou Hanru, Gerardo Mosquero, Colin Richards, Yu Yeon Kim, et al. Essay on the "Life's Little Necessities: Installations by Women in the 1990s" section of the exhibition by Kellie Jones.









DOUGLAS GORDON · CHANG KONG SING · WILLIAM KENTRIDGE
LIE QIL · DIPILOTT RIST · LORNA SIMPSON

THE HUGO BOSS PRIZE . 1998

THE HUGO BOSS PRIZE . 1998

DOUGLAS GORDON . HUANG YONG PING . WILLIAM KENTRIDGE
LEE BUL . PIPILOTTI RIST . LORNA SIMPSON



DOUGLAS GORDON *Three inches (black)* #3, 1997
Color photograph from a series of eleven photographs

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LEE BUL *Sorry for suffering-You think I'm a puppy on a picnic?*, 1990, from a
twelve-day performance at various sites in Seoul and Tokyo

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The story starts some time ago, when I was about 5 or 6 years old.

My family lived in Glasgow, and this was in the early '70's. At that time, Glasgow had a reputation of being a violent city with knife and razor wielding gangs terrorising people in the streets; this is the mythology, at least. I remember that there were stories being told of various people having been attacked with knives and razors and that the police were going to crack down on anyone carrying such offensive weapons. I particularly remember overhearing a story being told to my mother, by one of our neighbors. The story was that someone's son had been arrested in the streets because he had been carrying an object that could be construed as an offensive weapon. It turned out that he had been carrying a steel comb, and the handle of such an object was perceived to be dangerous because it was so long and sharp. I remember thinking that this was an amazing thing; that such an innocent object could be seen to have such a potential for violence. So the end of the story, as overheard by me as a child, is that the police would confiscate any knife or sharp object that was 3 inches or longer. The measurement of 3 inches corresponds to an idea that this is the distance that could make a fatal wound in the body; the distance necessary to penetrate a vital organ (the heart in particular).

Even although I heard all of these details as a child, it was one of those stories that one continues to hold on to, and think about for a long time. I kept thinking about it as a teenager, and as an adult, and for some reason, I have been thinking about it a lot, quite recently. I wanted to make something out of these thoughts.

I had an idea that I would like to make a tattoo in relation to this idea of fatal penetration. I wanted someone to have an index finger tattooed completely black. I liked the idea that this could be so simple yet so extreme. I liked the idea that it could be beautiful and ugly at the same time. I liked the idea that the tattoo would be a sign for the distance between the outside world and the vital organs in the body - this could be read quite literally as the distance necessary to reach in and touch someone's heart. This can be read as a metaphor, or as a fact.

I liked the idea that someone would live with this sign for the rest of their life. I liked the idea that people might ask this person what had happened to his finger. I like to think of all the possible conversations he will have when other people ask him "why?", "what does it mean?".



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DOUGLAS GORDON *Three inches (black)*, 1997

Text accompanying a series of eleven color photographs in *Point d'ironie*, Paris

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LEE BUL *Cyborg W4*, 1998

Cast silicone mixed with paint pigment, polyurethane filling, and synthetic hair

74 x 23 $\frac{3}{8}$ x 19 $\frac{1}{16}$ inches (188 x 60 x 50 cm)

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Photograph by Yoon Hyung-moon



DOUGLAS GORDON *Three inches (black) # 10, 1997*
Color photograph from a series of eleven photographs

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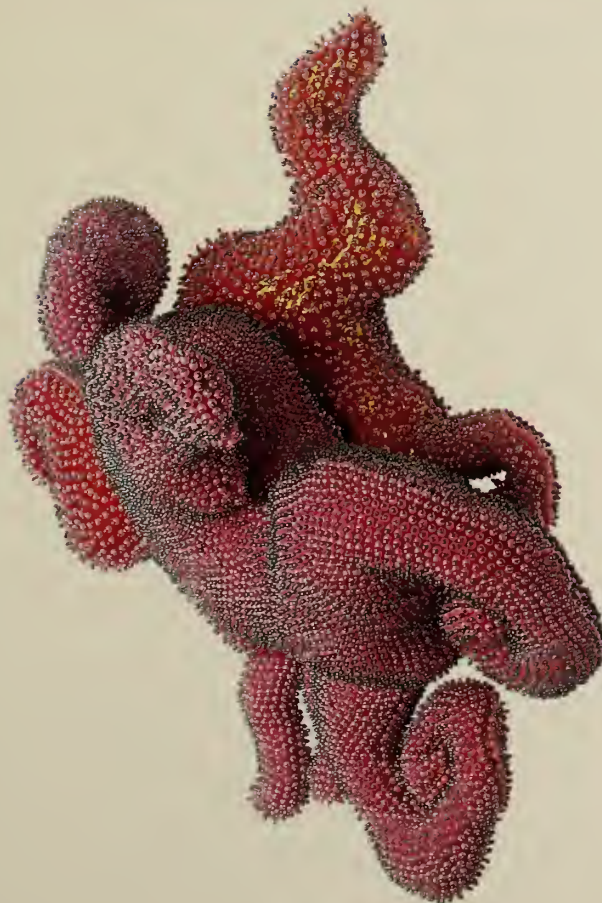
LEE BUL *Cyborg Blue, 1997-98*

Cast silicone mixed with paint pigment, steel pipe support, and steel base
63 x 27 $\frac{3}{16}$ x 43 $\frac{3}{16}$ inches (160 x 70 x 110 cm)
Commissioned by Ssamzie, Ltd., Seoul

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...fear of god. ...fear of the devil. ...fear of jesus. ...fear of judgement. ...fear of purgatory. ...fear of heaven. ...fear of hell. ...fear of friends. ...fear of enemies. ...fear of failure. ...fear of success. ...fear of food. ...fear of water. ...fear of blood. ...fear of own mother. ...fear of own father. ...fear of own sister. ...fear of own brother. ...fear of own son. ...fear of own daughter. ...fear of own nakedness. ...fear of breasts. ...fear of the vagina. ...fear of the penis. ...fear of swollen membrane. ...fear of sexual intercourse. ...fear of rape. ...fear of castration. ...fear of masturbation. ...fear of teeth. ...fear of teeth falling out. ...fear of oral penetration. ...fear of anal penetration. ...fear of men. ...fear of women. ...fear of children. ...fear of dwarfs. ...fear of tall people. ...fear of youth. ...fear of the elderly. ...fear of authority. ...fear of moving objects. ...fear of broken bones. ...fear of being crippled. ...fear of physical pain. ...fear of disfiguration. ...fear of surgery. ...fear of anaesthesia. ...fear of coma. ...fear of psychological pain. ...fear of seizure. ...fear of being poisoned. ...fear of dying. ...fear of dying after parents. ...fear of dying before parents. ...fear of living too long. ...fear of dying too young. ...fear of everlasting life. ...fear of the dead. ...fear of burial. ...fear of burial, while still alive. ...fear of cremation. ...fear of cremation, while still alive. ...fear of exhumation. ...fear of sleep. ...fear of waking up. ...fear of falling asleep and never waking up. ...fear of never being able to sleep again. ...fear of sleeping alone. ...fear of loneliness. ...fear of love. ...fear of marriage. ...fear of loss of sense of self. ...fear of ego. ...fear of self-hatred. ...fear of kindness. ...fear of rejection. ...fear of tenderness. ...fear of laughter. ...fear of crying. ...fear of blindness. ...fear of deafness. ...fear of the inability to express oneself. ...fear of lying. ...fear of being lied to. ...fear of strangers. ...fear of large crowds of people. ...fear of public spaces. ...fear of moving at high speed. ...fear of flying. ...fear of falling. ...fear of drowning. ...fear of the sea. ...fear of fish. ...fear of birds. ...fear of dogs. ...fear of cats. ...fear of spiders. ...fear of flying insects. ...fear of crawling insects. ...fear of reptiles. ...fear of the dark. ...fear of suffocation. ...fear of gas. ...fear of electricity. ...fear of telephones. ...fear of televisions. ...fear of knives. ...fear of smoke. ...fear of fire. ...fear of bathing. ...fear of urination. ...fear of defecating. ...fear of bodily functions. ...fear of uncleanness. ...fear of infection. ...fear of aids. ...fear of cancer. ...fear of nature. ...fear of reality. ...fear of loss of reality. ...fear of money. ...fear of poverty. ...fear of white. ...fear of black. ...fear of fog. ...fear of thunder. ...fear of lightening. ...fear of bright light. ...fear of bright colour. ...fear of fame. ...fear of anonymity. ...fear of open spaces. ...fear of enclosure. ...fear of collapsing buildings. ...fear of technology. ...fear of intellect. ...fear of the supernatural. ...fear of fear. ...fear of inquisition. ...fear of prophesy. ...fear of the future. ...fear of the past. ...fear of the present. ...fear of time passing. ...fear of the end of the world. ...fear of the truth. ...fear of knowledge. ...fear of solipsism. ...fear of nothing.



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DOUGLAS GORDON *From God to Nothing*, 1997

FRAC Languedoc Roussillon, Montpellier

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LEE BUL *Hydra*, 1997-98

Silk stuffed with cotton filling, with sequins and beads

16 ¹/₁₆ x 32 ¹/₁₆ x 25 ³/₁₆ inches (43 x 83 x 65 cm)

Collection of the artist

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DOUGLAS GORDON *empire*, 1998

Permanent public installation of neon sign on Brunswick Street, Glasgow

Commissioned by Visual Art Projects for the Merchant City Civic Society, Glasgow

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THE HUGO BOSS PRIZE . 1998

LEE BUL *Majestic Splendor*, 1995 (detail)

Fish, sequins, beads, and plastic bag

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Photograph by Kim Wee

...hot is cold, day is night, lost is found, everywhere is nowhere,
something is nothing, pain is pleasure, blindness is sight, hell
is heaven, confinement is freedom, black is white, inside is outside,
famine is surplus, bad is good, nature is synthetic, life is death,
fiction is reality, equilibrium is crisis, doubt is faith, hypocrisy
is honesty, feminine is masculine, open is closed, neglect
is cultivation, laughing is crying, contaminated is pure, blessing
is damnation, construction is demolition, blunt is sharp, sweet is
bitter, satisfaction is frustration, depression is elation, nightmares
are dreams, flying is falling, water is blood, truth is a lie, hate
is love, trust is suspicion, shame is pride, sanity is lunacy, outside
is inside, forward is backward, shit is food, dark is light, right
is wrong, left is right, future is past, old is new, losing is winning,
work is play, attraction is repulsion, screaming is silence, desire is
fulfillment, I am you, you are me, fulfillment

is desire, silence is screaming, repulsion is attraction, play is work,
winning is losing, new is old, past is future, right is left, wrong is
right, light is dark, food is shit, backward is forward, inside is
outside, lunacy is sanity, pride is shame, suspicion is trust, love is
hate, lies are truth, blood is water, falling is flying, dreams are
nightmares, elation is depression, frustration is satisfaction, bitter
is sweet, sharp is blunt, demolition is construction, damnation is
blessing, pure is contaminated, crying is laughing, cultivation is
neglect, closed is open, masculine is feminine, honesty is
hypocrisy, faith is doubt, crisis is equilibrium, reality is fiction,
death is life, synthetic is natural, good is bad, surplus is famine,
outside is inside, white is black, freedom is confinement, heaven is
hell, sight is blindness, pleasure is pain, nothing is something,
nowhere is everywhere, found is lost, night is day, cold is hot ...



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DOUGLAS GORDON *Untitled text (for someplace other than this)*, 1996

Stedelijk Van Abbemuseum, Eindhoven

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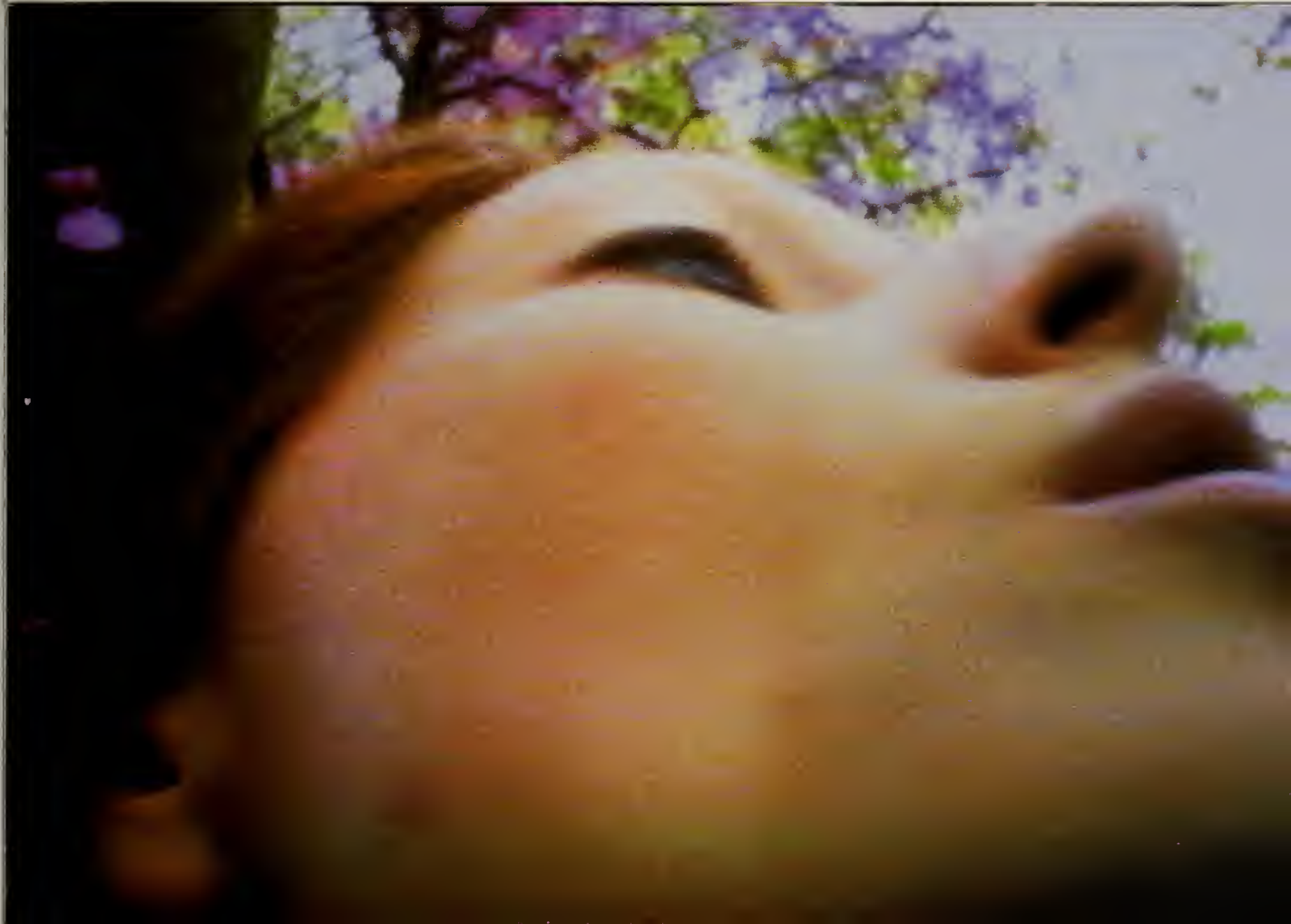
LEE BUL *I Need You/Hydra*, 1997, portrait for *Cities on the Move*, an exhibition at

Wiener Secession, Vienna, Nov. 26, 1997–Jan. 18, 1998

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THE HUGO BOSS PRIZE 1998

HUANG YONG PING *Le Pont (The Bridge)*, 1995

Wire, metal, wood, turtles, snakes, and Chinese art objects

from the collection of Musée Cernuschi, Paris

126 x 70 1/8 x 409 1/2 inches (3.2 x 1.8 x 10.4 m)

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THE HUGO BOSS PRIZE . 1998

PIPILOTTI RIST *Annas Zimmer (Anna's Room)*, 1995

Still of video installation

Edition of three

Courtesy of Galerie Hauser & Wirth, Zurich

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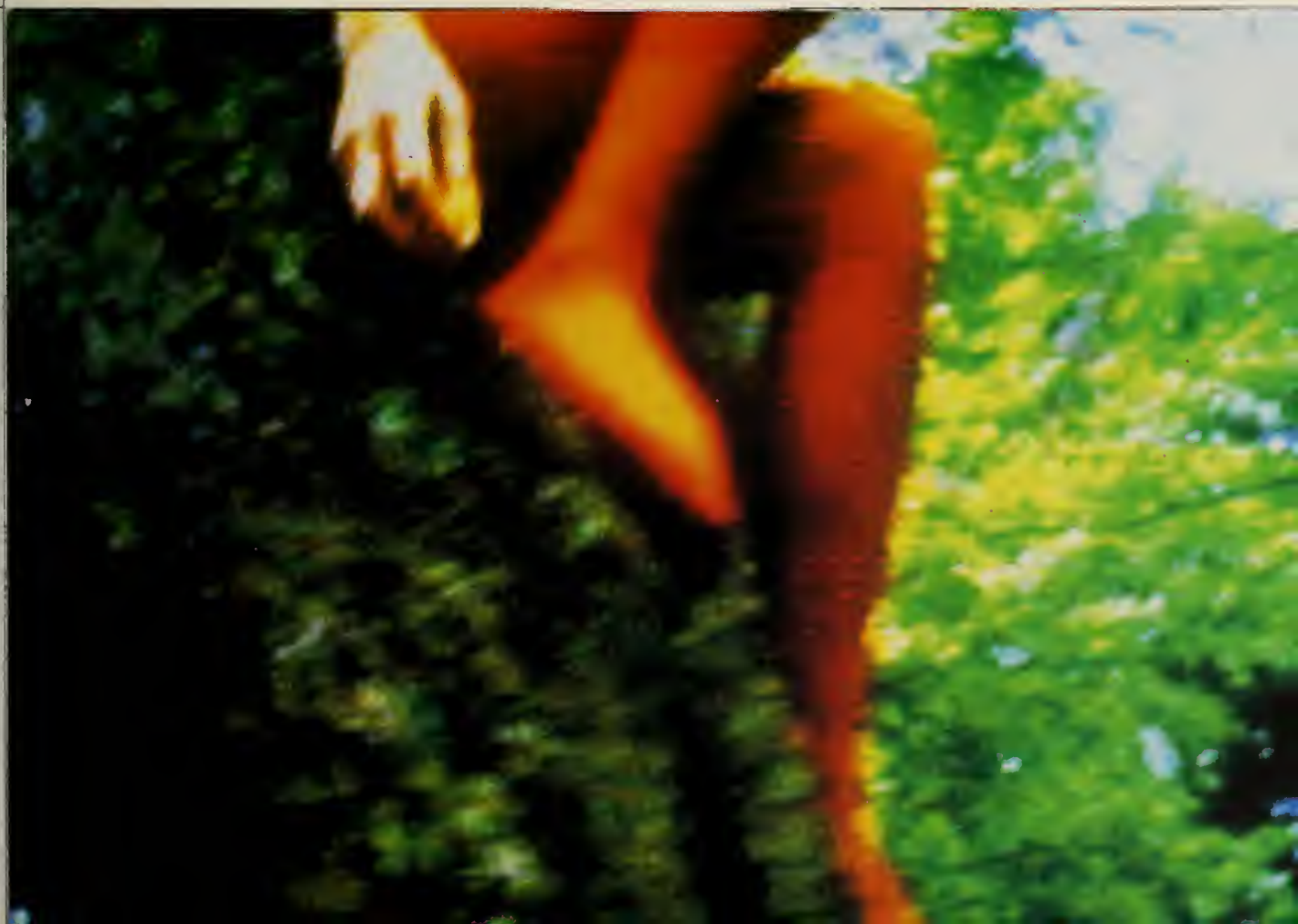
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THE HUGO BOSS PRIZE 1997

HUANG YONG PING *Terminal*, 1997

Wire, metal, wood, and insects on wooden base

157 ½ x 59 x 236 ¾ inches (4 x 1.5 x 6 m) overall

Collection of the artist

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THE HUGO BOSS PRIZE 1998

HUANG YONG PING *Le Théâtre du monde* (*Theater of the World*), 1993–94

Wire, metal, wood, beetles, centipedes, cockroaches, crickets, lizards, scorpions, snakes, spiders, and toads

63 x 59 x 102 1/4 inches (1.6 x 1.5 x 2.6 m)

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THE HUGO BOSS PRIZE 1998

PIPILOTTI RIST *Annas Zimmer* (*Anna's Room*), 1995

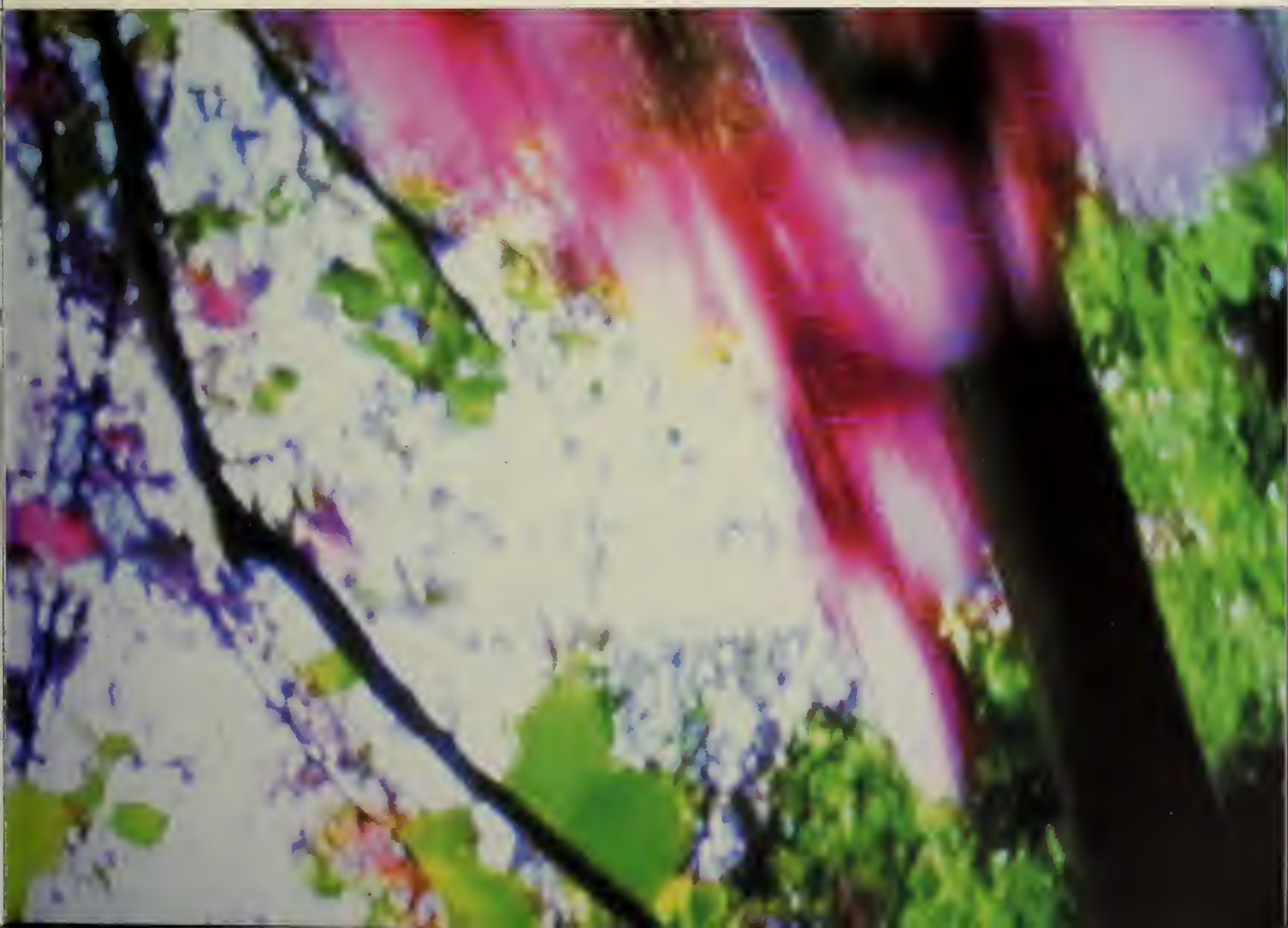
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THE HUGO BOSS PRIZE 1998

HUANG YONG PING *Le Théâtre du monde (Theater of the World)*, 1993–94

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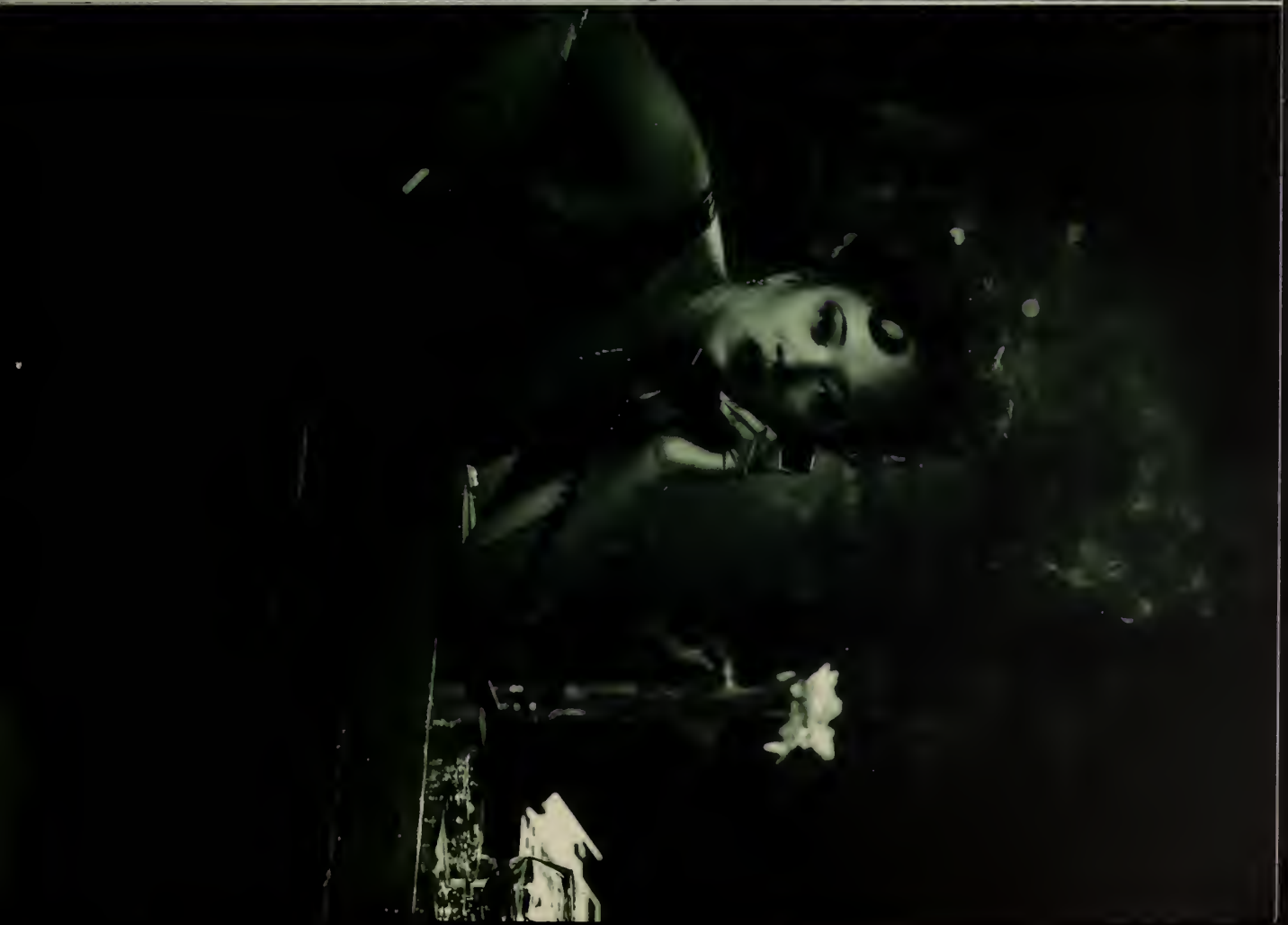
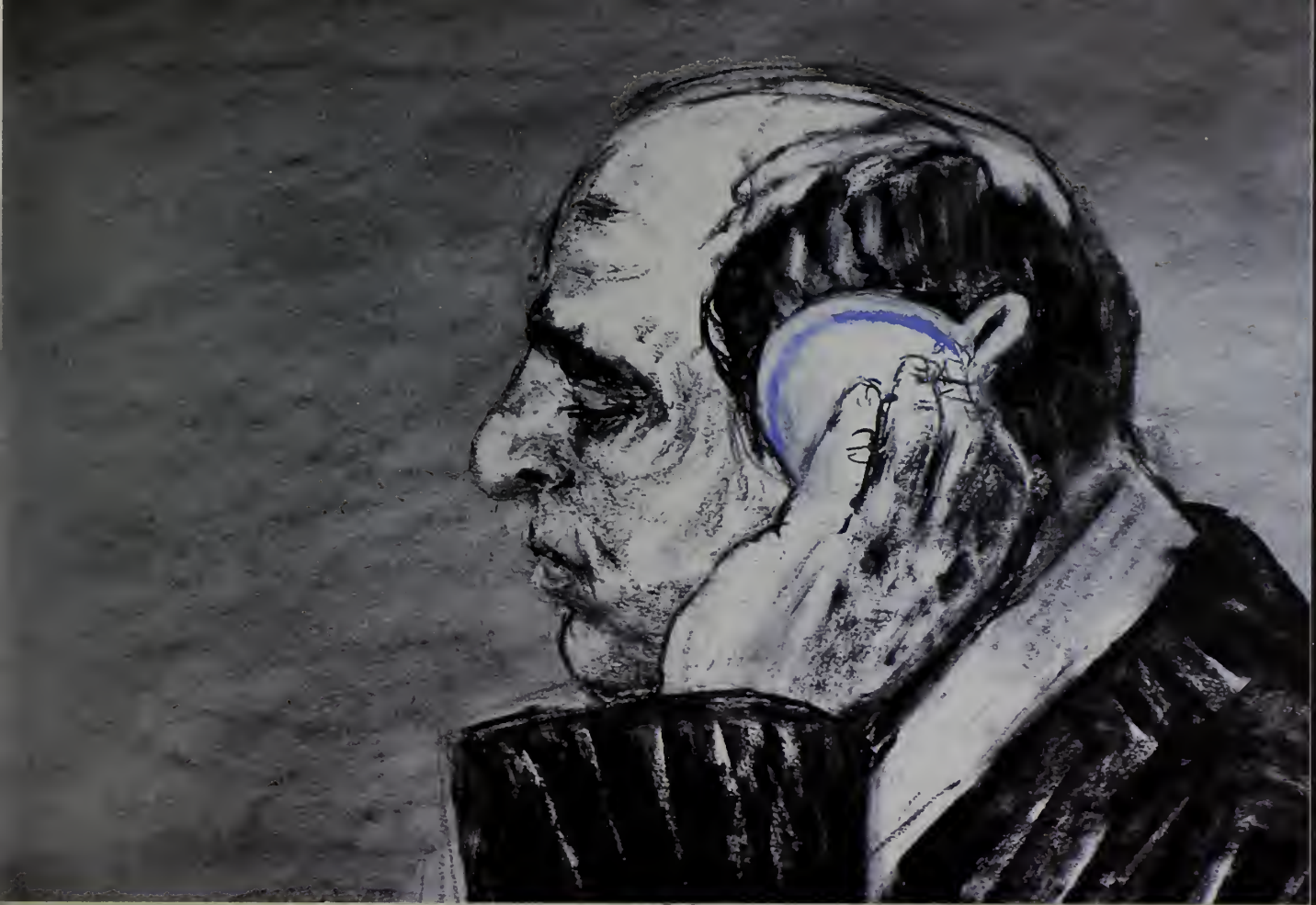
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THE HUGO BOSS PRIZE . 1998

WILLIAM KENTRIDGE *Soho Listening*,
drawing for *WEIGHING . . . and WANTING*, 1997

Charcoal and pastel on paper
20 7/8 x 29 1/8 inches (53 x 76 cm)

Private collection

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THE HUGO BOSS PRIZE . 1998

LORNA SIMPSON *Call Waiting #8*, 1997

Gelatin-silver print, and text
22 1/2 x 18 1/2 inches (57.2 x 47 cm) framed
Edition of twelve
Courtesy of Sean Kelly Gallery, New York

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THE HUGO BOSS PRIZE 1998

WILLIAM KENTRIDGE *Mbinda Cemetery,*
drawing for *Faustus in Africa!*, 1995

Charcoal and ink on paper

48 x 63 inches (122 x 160 cm)

Private collection

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THE HUGO BOSS PRIZE 1998

LORNA SIMPSON *The Bathroom*, 1998

Serigraph on felt panels, and text

Four panels, 52 ½ x 52 ½ inches (133.4 x 133.4 cm) overall

Edition of five

Courtesy of Sean Kelly Gallery, New York

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2000-2001 EXHIBITION 1998

WILLIAM KENTRIDGE *Figures eye-to-eye,*

drawing for *Felix in Exile*, 1994

Charcoal and pastel on paper

47 1/4 x 63 inches (120 x 160 cm)

Kunsthalle Bremen

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THE HUGO BOSS PRIZE 1998

LORNA SIMPSON *Call Waiting #6*, 1997

Gelatin-silver print, and text

22 1/2 x 18 1/2 inches (57.2 x 47 cm) framed

Edition of twelve

Courtesy of Sean Kelly Gallery, New York

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THE HUGO BOSS PRIZE 1998

WILLIAM KENTRIDGE *Ubu Sleeper,*
drawing for *Ubu Tells the Truth*, 1997

Gouache, charcoal, and pastel on paper
38 7/8 x 76 inches (97 x 193 cm)

Private collection

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THE HUGO BOSS PRIZE 1998

LORNA SIMPSON *Interior/Exterior, Full/Empty #9*, 1997

Gelatin-silver print, and text

22 1/2 x 18 1/2 inches (57.2 x 47 cm) framed

Edition of twelve

Courtesy of Sean Kelly Gallery, New York

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LORNA SIMPSON *Staircase*, 1998

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WILLIAM KENTRIDGE *Ubu Tells the Truth*, 1997
Film still

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Photograph by Roger Wooldrudge

THE HUGO BOSS PRIZE . 1998
LORNA SIMPSON *Interior/Exterior, Full/Empty # 13*, 1997
Gelatin-silver print, and text
22 ½ x 18 ½ inches (57.2 x 47 cm) framed
Edition of twelve
Courtesy of Sean Kelly Gallery, New York

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DOUGLAS GORDON . HUANG YONG PING . WILLIAM KENTRIDGE
LEE BUL . PIPILOTTI RIST . LORNA SIMPSON